PRICE, TEN CENTS

ONE DOLLAR A YEAR

THE FASHIONS THAT ARE TO BE

PICTORIAL REVIEW

LIBRARY OF CONGRESS
RECEIVED
OCT. 4 1901
PERIODICAL DIV.

NOVEMBER, 1901

VOL. III. No. 2

WM. McDOWELL, Editor

PUBLISHERS
AMERICAN FASHION COMPANY, INC.
853 BROADWAY, NEW YORK

TO PERFUME THE BREATH

BENDER'S

TO PERFUME THE BREATH

Floral Leaves Breath Perfume

IN PURE ALUMINUM BOXES

SO PRETTILY DECORATED AS TO SERVE PERFECTLY AS BONBONNIÈRES. THESE TABLETS IMPART TO THE BREATH THE TRUE ODOR OF VIOLETS.

ASK YOUR DRUGGIST OR
SEND TEN CENTS IN SILVER

Bender's Floral Leaves Sachet Tablets

(VIOLET AND HELIOTROPE)

EXACT SIZE

THE ACME OF PERFECTION. REAL VIOLETS COMPRESSED INTO DAINTY LITTLE TABLETS. AN EXTREME NOVELTY THAT HAS ACHIEVED GREAT POPULARITY AND DISTINCTION AMONG THE ELITE THROUGH ITS CONVENIENCE AND ECONOMY. SOME OF THE GREAT ADVANTAGES ARE THAT IT CAN BE SEWED INTO DRESS WAISTS, HATS, THE GORE OF SKIRTS, AND ALSO MAY BE USED TO PERFUME MY LADY'S HANDKERCHIEF AND GLOVE BOXES, ETC., ETC.

ASK YOUR DRUGGIST OR
SEND TWENTY-FIVE CENTS IN SILVER

Bender's Perfumed Vaporettes

A Luxurious Perfumed Bath at a Trifling Cost

ONE *VAPORETTE* IN YOUR BATH RENDERS THE WATER SOFT, FRAGRANT AND REFRESHING, AND USED FREQUENTLY WILL BE THE MEANS OF BEAUTIFYING THE COMPLEXION AND GIVING THE SKIN THAT VELVETY TONE SO DESIRED AND YET SO RARE, DESTROYING ALL UNPLEASANT ODORS ARISING FROM PERSPIRATION AND IMPARTING TO THE SKIN A DELICATE PERFUME THAT WILL LAST SEVERAL HOURS. **VAPORETTES** ARE PACKED IN HANDSOME WHITE GLAZED BOXES, CONTAINING EIGHT TABLETS, EACH TABLET WRAPPED IN GOLD FOIL.

ASK YOUR DRUGGIST OR
SEND TWENTY-FIVE CENTS IN SILVER

JOHN P. BENDER, 206 Centre Street, New York

Fashion Chat
By Comtesse Chiffon

THE present season will be a velvet season in the fullest sense of the word. This elegant fabric, which has for a few years been merely a factor among the trimmings, will this season become a feature in materials, and, besides forming bands and appliqués on cloth, will be developed into entire garments. Corduroy enjoys particular favor, the ribs being deep, and in some weaves of such width that a striped effect is gained. The garniture of these corduroy gowns consists of embroidered material, either cloth or linen. From Paris comes a model of corduroy made in Louis XV style, with a plain gored skirt and a fitted jacket, the basque set on at the waist and trimmed with pocket flaps of embroidered light cloth. The fronts of the jacket are loose from the waist upward and open over a vest of the same material as that used for the pocket flaps.

Silk velvet of the finest quality is developed into handsome dinner and reception toilettes, and Paris again supplies us with a stately robe of black velvet. The gored skirt is made very plain, with a long train, and the corsage has a square décolleté bordered with a narrow band of sable. The back is cut with two long coat tails, and the skirt is edged with a wider border of sable.

The particular feature of the corsage is the double-breasted effect of the corsage, the buttons being paintd china, with silver rims. The elbow sleeves are trimmed with ruffles of Brussels lace.

The vogue of cloth or linen embroidered with very fine woolen thread in Byzantine or classic French patterns and used for vest, collars, cuffs, pocket flaps, etc., is continually increasing. Redfern is using a quantity of these embroidered materials, in many instances interrupting the sameness, or rather the straight line of the bands, with oval or round medallions.

* * *

Passementerie is one of the strong features of Winter trimmings, and especially in buttons there is much variety. Very attractive are the semi-ball shaped wooden forms covered with coarsely netted silk with interwoven steel, gold or silver threads. Handsome buckles and buttons are made of steel, with the foundation in dark copper red—that is, the pattern is raised, is of steel and stands out prominently from the dark background. As the work on these buttons is difficult and artistic, it naturally stands to reason that they are quite expensive.

Cretonne embroideries are certainly gaining ground, and, judiciously employed, are undoubtedly attractive. A charming border of forget-me-nots and iris, with touches of gold, made a charming edge to a pale-blue collar, and a vest of biscuit silk appliquéd with poppies in various tones of pink gave a brilliant touch of color to a gown of tucked biscuit voile. The cretonne appliqués are also most effective when used singly or above a flounce between horizontal groups of tucks.

* * *

Plain taffeta in solid colors is almost exclusively used for making the separate waist and shirt waist, and although there are a quantity of very handsome silks nothing seems to have as yet weakened the hold that plain taffeta has taken on the world of fashion.

White taffeta is much in vogue, and some of the handsome waists are lined with pale-blue, pink, lilac or cardinal silk, giving a most dainty two-toned effect. Another kind is embroidered with small knots, and still more variety is gained in the lavish use of steel, silver or gold spangles, small chenille dots, white or black beads and disks, which are scattered either over the whole waist or trim only the collar, cuffs and chemisette.

Other stylish silks consist of taffeta cannelé, merveilleux, chiné, pongee, plain and figured velours and velours-panne; also damask, and wherever the figured material shows several colors the aim is always to have these most subdued, artistic and delicate, so that the tendency of fashion toward the plain effect will not be jarred.

The most effective aids in the development of this idea are the open-work and hemstitched bands that ornament many of the plainer silks, and in most instances the work is so delicate and finely executed that it has every appearance of the most careful hand work.

* * *

Further methods of trimming are quantities of narrow tucks, cording in clusters and close rows and piping of white taffeta on colors, the piping placed at the edge of the tucks. Many fancy arrangements are found in these materials, and are used as yoking, cuffs, etc.

Quite a novelty are the narrow scarlet or white cloth straps that are used as a border down the front edges of waists and form the garniture of collar and cuffs.

* * *

Despite rumors to the contrary, spangled net has not been put aside, but is found among the leading fabrics for the season's evening gowns. The only difference between the spangled net of the present and past seasons lies in the disposition of the tiny glittering disks. Where formerly they were grouped in patterns and scrolls they now look as if they were thrown on the stuff with both hands, often overlapping to such an extent that nothing of the foundation tulle is visible. Black tulle is spangled with black or silver and white with silver or gold. Colored spangles and combinations of colors are entirely passé. Silver-spangled white tulle develops an exquisite evening gown, the gold spangles being rather conspicuous, owing to the closeness of the application. Net of this kind is more adapted for waists or separate collars or the deep cuffs that complete many of the soiree gowns.

Another novelty is white tulle, embroidered with gold thread, showing an airy flower design joined with scrolls or vines; sheer ecru linon is also seen with handsome gold embroidery, and is used for yoking and stock collars.

* * *

The latest novelty is the Norfolk top coat, which is developed of fancy cheviot and is made in Norfolk effect with straps and yoke; it is demi-fitted.

The length of jackets and coats varies from twenty-six to forty-two inches, and the three-quarter fitted back prevails in the majority.

The skirts of the fitted jackets are growing longer and longer, and at present reach the knees. The skirts are set on at the waist, and in this hip seam the pocket flap is fastened. A garment like this is very graceful, although becoming only to tall figures, as a short figure is apt to look dumpy, owing to the lower edge of the skirt presenting a cut-off appearance.

* * *

Smooth cloth with a very fine white hair-line stripe is much used for the plainer style of tailor-made, also mixed suitings and tweeds, while for early Spring wear small checks and plaids are to be worn. Stitched straps continue to be favored, the stitching in fancy designs, instead of the straight up and down effect, and one of the most novel modes of stitching is the diamond pattern.

CHIC TAILOR-MADES.

(Described on page 13.)

XIII.—THE SWEDE.

LET us enter a Scandinavian house. This is the only place where we can study the queen of the home or, in fact, the Swedish woman in general, as she goes out but little owing to the extremely unpleasant climate, and if she goes out at all it is during the early part of the day. Added to this are a quantity of most unbecoming and clumsy furs which she wears in winter and which are not at all conducive to bring out the good points of her figure. In fact, she looks quite like a chrysalis.

The time the Swede spends outside of her own home is reduced to a minimum. The cities are sedate and quiet without being sad and dreary and their inhabitants are calm and not easily enthused.

Small villages dot the country and here again the most attractive feature consists in the miniature churches that nestle amid leafy trees, and quite unique are the village inns, that, quiet during almost the whole week, are the scene of much gayety and jollity on Saturday nights, the gayety often lasting until Sunday morning. Here the national character undergoes a change, as it were, and the joyful animation of their festive hours is in strange contrast to their habitual calmness and quietness. Their life, although apparently unruffled, contains many pleasures that lie beneath the surface and afford them much pastime. Their nature is as cool and placid as the deep lakes and fyords of their country, but their ardor once roused can turn to a burning consuming passion. The Swedish woman is elegant *sans préciosité*, of an exquisite politeness, a cultivated *esprit*, noble sentiments, simple habits, pure morals, a decided sense of the right and wrong together with a deep appreciation of the grand and beautiful.

Purity is the distinctive characteristic of the Scandinavian woman. Is it but the reflection of the snow-covered mountains, the ice-bound lakes? Perhaps! Whatever it may be, the results of this characteristic are discernible even in their clothing. The Swedish woman does not incline to the frivolous in dress, which is an outward illustration of the austerity of her teaching and the purity of her sentiment.

In stature she is tall and well-built, supple and graceful in her movements. Her eyes are the same dark-blue as her native lakes, with an expression just as deep and mysterious, they are thoughful and tender rather than piquant and sparkling. The color of her hair varies from a beautiful pale gold to a glossy chestnut with a glint of sunshine in its coils. The form of her face is a pure oval and its expression is one of the highest intelligence combined with an absolute calm and a sweet and gentle serenity.

Her comprehension is quick and alert and she possesses the power of self-control to a marvelous degree; she applies herself closely to study and is very apt at the most arduous sciences.

When she marries, of course, the care of her house and the management of her servants, which is not a sinecure by any means, occupies most of her time. The house itself is large and of the greatest dimensions, resembling more a castle than an ordinary habitation. The nobility, or at least the greater part of the nobility, spend most of their time in the country on their vast estates, cultivating their patrimonial domains and enjoying the pleasure of the chase.

The hospitality she extends is cordial and genuine and is full of delicate compliment for her guest, the coolness and frigidity of her nature entirely changing when in her own home, where she is affability itself.

Throughout the whole of Scandinavia the eating and drinking is carried on the entire day, but, it must be said that the meals are simple. The Swede, or rather the Scandinavian is frugal, although the following number of meals partaken during the day will show the substantiality that reigns even in the house of the common laborer, the rotation of meals is as follows: shortly after rising they partake of coffee served in tiny cups, refilled as often as necessity demands, and with it they eat a roll or two, at eleven o'clock a light lunch is served, which is composed of ham, salted or smoked fish and sandwiches; at two o'clock they partake of dinner that always consists of a roast or fish with potatoes and vegetables. At four o'clock they have coffee and cake, at six o'clock another collation of cheese and bread and butter and at nine o'clock they wind up with supper, which is, owing to the preceding meals naturally of a very light but also nutritious character. Light wines and a kind of home-brewed ale are partaken of during meals.

Among the nobility this *régime* is still more complicated, not that the number of meals is increased, but the dinner consists of many courses although the other repasts are also comparatively frugal.

Sweden is sometimes called the "France of the North," just as Austria is called the "Japan of Europe." The comparison is perhaps not a very apt one, as both the social and the domestic conditions of the countries mentioned are totally at variance and have positively nothing in common. And surely there could be no greater difference than between the Swede and the French. The former, as has been stated, is rather slow of comprehension, but very profound and thorough, the French, on the other hand, are vivacious and superficial. The Swede is calm and constant in her preferences and dislikes, the French changeable and fickle. The Swede reflects the deep, calm peace of her native sky, the French skip around from one thing to another like butterflies. The Swede is heavy, delighting in philosophy and mystery and with the French everything is music and gayety. The sky to them is always blue, they are the personification of their sunny provinces, their white houses, their harmonious language, their songs of love and their poetry and if, as Sir Matthew Arnold says, the French as a nation worship too much at the shrine of the goddess Aselgeia and that this is reflected in their music and books, nobody can deny that as long as they are satisfied with it the world in general should also be satisfied.

Snow-shoe running, or skiing as it is called, is decidedly the queen of winter pastimes. Originally adopted, and still carried on, as a necessary means of locomotion in districts where the snow lies deep and highways lie buried or are unknown, it has, of comparatively late years, been reduced to a veritable pleasure and art. Its origin cannot be traced. Just as the inventor of the wheel is unknown, so is the discoverer of the ski lost in oblivion. Skiing, for practical purposes, has existed in all parts of the old world from time immemorial, and accompanied the migration of eastern races westward from the shores of the China seas, the wilds of Siberia and the Caucasus through Russia and Central Europe to the northernmost points of the Scandinavian peninsula.

HANDSOME CLOTH SKIRTS.

(Described on page 13.)

THE WAY OF THE WORLD.

By Anna Worthington.

IT was one of the most glorious Summer evenings.

William Everett was leaning against the railing that frames the outer edge of the board walk at Manhattan Beach and gazed thoughtfullv at the waves below him that, silvered by the light of the full moon, broke with a dull thud against the projecting bulkheads. The tide was coming in and the increasing strength of each wave was evidenced by the faint spray that threatened to become unpleasant in a very short time.

William Everett, the only son of a millionaire silk manufacturer of Paterson, was handsome, frivolous, gay and enjoyed life in full draughts. No monetary cares bothered him, as a most indulgent father gave him a princely sum for his yearly expenses. This sum he managed to dispose of with all the *finesse* of an elegant man of the world. He traveled extensively and the beauties of his own country as well as those of Europe were well known to him. He was thoroughly cosmopolitan and as much at home in Paris, Rome and London as he was in New York, Chicago and San Francisco. He did not make the mistake to take life *au grand sérieux*.

His appearance was decidedly distinguished; he was flattered and admired wherever he went and was the spoiled, petted favorite of the women. He naturally admired his own countrywomen, but gave preference to the piquant Parisian beauties, whose sparkle and vivacity had a strong attraction for him. He was hardly a man to whom a woman would care to entrust her life's happiness, he was too fickle and inconstant; and although his heart was filled with the images of beautiful blonds and brunettes there always seemed to be room for one more. On the other hand, he had himself never cared to marry, the flame in his heart burning itself to ashes very soon after being ignited by some expressive pair of blue or brown eyes.

The light of the moon fell full upon his handsome face, tanned and brown, outlined the perfect profile and brought out distinctly the slightly sensual line of the short, full upper lip that was but partly concealed by a dark-brown moustache. He put his hands in his pockets and turned to walk slowly back to the Oriental. A cynical smile curved his lips as he thought: "What a fool Beatrice was to think I would marry her," and then before his mind's eye arose the vision of Beatrice herself, voluptuous and beautiful, with tender, pleading brown eyes, a complexion of marvelous purity and a mass of hair of a peculiar reddish blond tint. She was a wealthy widow whom he had met at Vienna the previous Winter at one of the balls of the American Embassy, where one of her relatives, a distant cousin, was an attaché.

He had loved her, that is certainly true, and she was shrewd though not as shrewd as he. At the last moment he had discovered what a dangerous net was being woven around him and that it threatened to engulf him entirely, robbing him of his golden liberty. This discovery recalled him to his senses and one fine day he had disappeared from Vienna, no one knew where.

His present promenade was suddenly interrupted as he caught sight of a slender figure clad all in white coming quickly toward him. His face brightened, a tender, soft light appeared in his large dark eyes and his whole attitude was one of eager anticipation as he watched the graceful, swift movements with the eye of a connoisseur.

"My darling, how long you keep me waiting," he said to her with a tone of gentle reproach, as she placed her jeweled hand lightly on his arm.

"I have sorrowful news for you, Willie," she answered slowly, as she reluctantly drew away from the passionate grasp of his hand on her arm. "We leave for home to-morrow. Papa has received such bad news about the stock market in Chicago that it has made him absolutely cranky and unbearable. There is simply no getting on with him. And you know when he once decides on a thing he sticks to it in a most determined way, so we are going to-morrow morning."

"Lillie," cried Everett passionately, emboldened, by the advanced hour and the few people, to embrace the slender form, "I cannot let you go now, not now when we have just learned to love each other, when the first rapturous hours of our love are yet so fresh in our memories; our love that is still our own prized secret unknown to any one else."

He gazed at her, the momentary pain of separation darkening his eyes, their hands met in a trembling grasp and he pressed warm, passionate kisses on her cheeks and lips.

Lillie was the first to rouse herself from this whirl of passion, her face suddenly grew serious and determined as she whispered in a low, coaxing voice: "Willie, do you really love me?"

"My pet, my love, I have never loved a woman as I love you. I never thought I was capable of feeling such passion, such love! For—let me be candid—I have been very gay and careless and have been much spoiled by women who have usually met me more than half-way. But whatever my feelings may have been in other cases they are not to be compared to my sincere love for you."

Lillie rewarded these words with a soft, clinging kiss and then said firmly but with some hesitation:

"As we must part now I would like to speak just a serious word to you. I am greatly worried as to the future."

Everett paled visibly as he answered, with a slight irritation in his voice:

"Why do you destroy this dream of happiness, Lillie?"

"I hope it is not going to remain merely a dream! My love for you is entirely unselfish. Things could have remained just as they are if it had not become necessary for us to part."

By this time the gay and *debonair* Everett had become serious, too. An expression of concentration appeared on his face as he divined Lillie's thoughts, and yet he could not take his eyes from the beautiful, agitated features of the girl who was trembling in his arms.

"Lillie—tell me what you want me to do?"

"What your heart dictates," she said quickly. "I will not coerce you in any way, if we part now it may be for a longer period than we anticipate and if you wish that ——"

"No, no, my darling; I do not wish that. You are mine and shall stay mine, I shall keep you to your promise."

Lillie leaned her head against his shoulder and looked up at him with devotion and love.

He experienced a peculiar sensation as he gazed at the sweet, young, pure face, he hardly knew of what it reminded him! Something good, noble and beautiful, something that he seemed to have lost ages ago. Perhaps of the half-forgotten days of his childhood? He suddenly released the girl from his arms and passed his hand over his forehead as if to wipe away the thoughts that made him feel so strange.

"I think you have made a different man of me altogether, Lillie." The tone in which he said this sounded almost thankful.

Her eyes, passionate and pleading, were raised to his as she said, softly: "Will you speak to my father before we leave?"

Everett strained the slender form to his heart, as if he never would let her go, and then an-

BALL GOWNS.

(Described on page 13.)

swered, tenderly: "I will speak to him, my darling, to-morrow morning after breakfast!"

II.

Everett reached his room in a state of excitement and agitation, entirely swayed by the experience of the evening, and entirely under the control of the sweet girl he had just left.

It was certainly true that he loved Lillie, as he thought, with his whole heart, and he firmly intended to make her his wife—he, the sworn enemy of the marriage service. When he had made her acquaintance a few weeks ago he did not dream what influence she would so soon gain over him, the lover of the rulers of good society, the hero of hundreds of intrigues and romances, and all this had been wrought by a pair of serious, grave eyes.

"What a burnt-sacrifice of notepaper I shall have to make," he said to himself, with an indulgent smile and a faint sigh for the vanished love they represented.

His thoughts reverted to Lillie again, who was altogether different from the women he had met heretofore. Her youth and purity acted on his nerves in a manner peculiarly their own. In his present mood he preferred the saintliness of her innocence and was thankful that she did not care to laugh at innuendoes, that she apparently did not understand the indecencies in a song or a play, that she found no charm in suggested passions and that immorality to her was very shameful. In any other mood except his present one of adoring love he would have voted her "slow" and "out of fashion," for women of the world, quick to respond to his piquant allusions had ever held the greatest sway over his life.

Her near presence during these weeks had awakened an ardent love, and, eager and energetic as was his nature, he pictured to himself his own home presided over by his sweet, lovely young wife and all the tender intimacy that would come with it.

This time his heart was seriously engaged! Everything else had been but a whirl of the senses!

As he opened the door of his suite the draught from the open windows that face the deep blue sea with its glistening moonlight blew a piece of white paper directly at his feet. He turned up the light, picked up the paper and found that it was a note for him. The writing was graceful, showed character and gave him a slight start when he recognized it. Much more so the contents which were as follows:

"My dear friend:

"Your flight from Vienna has not been of much avail. When one is energetically determined one can discover everything.

"I am not going to let you escape again. I am here—send me away—if you can. I did not succeed in finding you when I was here before, but I will not despair, I will return and when I once more hold you in my embrace I will tell you with many passionate kisses that the whole was a mistake—I do not want to take away your freedom, I want only your love!

"Your Beatrice."

Beatrice was a curious character. She held that dignity and calm are essential in a woman, but, like the rest of the world, she found it hard to attain to her own standard of excellence. Her bursts of enthusiasm were followed by fits of depression, and these again by periods of indifference, when it was difficult to rouse her to interest in anything. She always said, and was probably right, that want of proper discipline in childhood was the reason of this variableness, which she deplored, but could neither combat nor conceal. Temperament must also have had something to do with it. Her nervous system was too highly strung. She was too sensitive, too emotional, too intense. She reflected phases of feeling with which she was brought into contact as a lake reflects the sky above it, and the bird that skims across it, and the boat that rests upon it; yet, like the lake's, her own nature remained unchanged. It might be darkened by shadows and lashed by tempests till it raged, but the pure element showed divinely, even in its wrath, and the passion of it was expended always to some good end.

But even her love of the beautiful was carried to excess. It was a passion with her which would, in a sturdier age, have been considered a vice. She delighted in the scent of flowers, the song of the birds, color and beautiful forms. Doubtless the emotion they caused her was pure enough, and it was natural that, highly bred, cultivated and refined as she was, she should feel these delicate, sensuous pleasures in a greater degree than lower natures do. There was danger, however, in the overeducation of the senses, which made their ready response inevitable, but neither limited the subjects nor regulated the degree to which they should respond. But it would be hard in any case to say where cultivation of love for the beautiful should end, and to determine the exact point at which the result ceases to be intellectual and begins to be sensual.

"Lovely Summer weather always makes me *sickly* sentimental," she told Everett once. "I feel like the heroine of a three-volume novel written by a young lady of eighteen, and I think continually of *him*. I don't know in the least who *he* is, but that makes no difference. The thought of him delights me, and I want to write long letters to him and make verses about him the whole day long."

Everett's hand and the letter fell nerveless at his side, and he closed his eyes as a slight thrill ran through him. He again recalled the elegant, handsome figure, the glorious eyes, the sunny hair, the many enjoyable hours they had passed together, and the sweet glamour cast over him by Lillie, her purity and idealism were effaced as if by magic. He realized that she is his better angel and wished with all his heart that her sweet face was here now, knowing full well that her presence would save him from temptation!

Suddenly he became aware of the faint rustle of silken skirts, the elusive odor of heliotrope and heard the soft, musical voice that had had such power over him from the very first moment. Two soft arms crept around his neck and a pair of sweet lips were pressed passionately to his own.

III.

For one of the guests of the Oriental morning could not come any too soon. Lillie was up and dressed long before the August sun made its appearance above the gray mist that proclaimed another hot, smothering day. The hours to her passed very slowly, and she welcomed the announcement that breakfast was ready. Her quick eye swept the dining-room and with sinking heart she noted that Everett was not there. A sudden fear assailed her—what if he were not coming? But she scolded herself for doubting, remembering all his caresses and endearing terms, and consoled herself with the thought that he would come at luncheon.

After an endless interval, as it seemed to her, she once more entered the dining-room with her father, and was positively shocked when she saw Everett's empty chair. She heard the order given to place some one else in Everett's seat, as he had left the hotel early that morning.

"Why, how is that," asked her father, "he left rather suddenly, did he not?" and turned around in his chair to regard the waiter with questioning eyes.

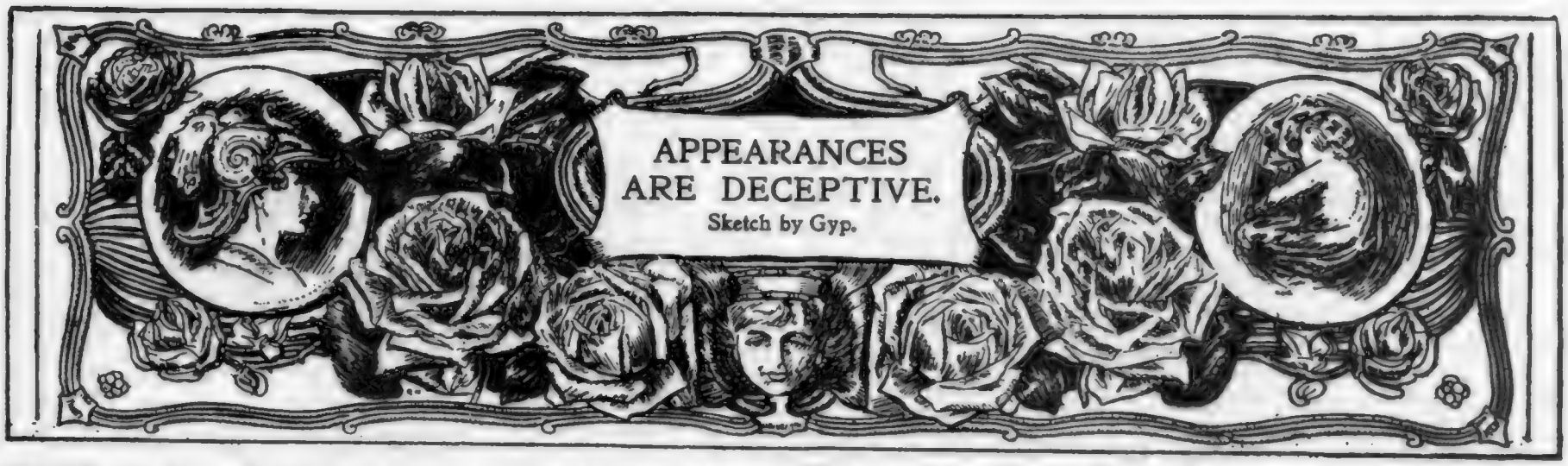
"Yes, sir," answered the attendant, in low tones, "and the oddest part of it is that he was accompanied by a ravishing blond who came late yesterday afternoon, a Mrs. Vernon. He told the clerk he was going to Europe on the Lucania."

Lillie's father muttered a few indistinct words relative to the morals of the twentieth century young man and then ate his meal with gusto, as he knew nothing of the little romance between his daughter and the young man he had just been criticizing. His daughter sat motionless, as if turned to stone, an intense pain tugging at her heart, her eyes dry and feverish, as she realized that all the sweet moments of the last few weeks were but to be a dream indeed. Exerting her whole will power, she remained in her place until the meal was over, but once in her room she locked the door and gave vent to her grief.

With the five o'clock train father and daughter left for their western home, the former worried and anxious about his stocks, the latter almost unable to bear up under the blow that was so much harder because she was unused to the ways of the world.

FLANNEL WAISTS.

(Described on page 13.)



FOUR o'clock on a bright sunny afternoon, with the races on at Vincennes! The stands were crowded, but no habitué was to be seen. On account of its being Holy Thursday society had come either not at all or only for a short time, and consequently the assembly was a little mixed.

Suddenly every one was dazzled by the appearance of two startling toilettes. One was silver-gray taffeta ornately trimmed with silver tulle, completed by a rakish toque, on which was placed a gray dove with outstretched wings. Further than this the toilette showed two more doves, one put at the lower point of the parasol, the other at the waist instead of the customary bunch of violets. This gown was worn by Mme. de Charmeuse, a dainty, slender woman with black hair, large gray eyes and a clear, pearly complexion. Her companion, Mme. de Lyane, a veritable Juno, with Titian hair and glorious dark eyes, wore a gown of peacock-blue Louisine, embroidered with a spreading design of peacock feathers. At the waist was placed a large corsage bouquet of yellow and blue primroses, and the drooping Leghorn hat was trimmed with white ostrich plumes and bunches of primroses. Her parasol was in the shape of a peacock, the tail, when opened, forming the top.

As the two ladies took their seats on the grand stand, a murmur, partly criticism and partly admiration, greeted and slightly discomfited them. They had agreed to meet their husbands, but owing to some unforeseen accident, the latter had been detained and the two ladies were now compelled to take their seats unescorted. Not one familiar face—look where they would! They decided to leave at once, as the many curious and bold eyes annoyed and displeased them greatly. Stopping at the paddock for a glance at the favorites, they became aware that a tall, handsome man was following them and regarding them with interest.

Mme. de Lyane: "Just look, that man is following us!"

Mme. de Charmeuse: "Really! It must be your peacock feathers"——

Mme. de Lyane: "Or your dove?"

Mme. de Charmeuse: "Well, one can't wear a tailor-made to the races forever."

Mme. de Lyane: "No; but we should not have come alone."

Mme. de Charmeuse: "This ought to prove to us that not even men are always punctual."

Mme. de Lyane: "Especially if the appointment is with their own wives."

Mme. de Charmeuse: "I am afraid that we are dressed too much like *cocottes*."

Mme. de Lyane: "Well, I suppose some stupid country people might think so."

M. de la Hamp (40 years, tall, well-built, strong rather than elegant, aristocratic manners, with a slight touch of provincialism): "They are handsome, especially *la petite*. But why are they running so? Has the impression their gowns made driven them away? They must be used to that, for despite the elegance of their movements and their high-bred air they are surely accessible. Surely? Perhaps I am mistaken; they certainly have a swell turn-out and liveried attendants, too. But then, such dresses! Nonsense, there can be no doubt about it; I will just accost them."

Mme. de Lyane: "Heavens, he is going to speak to us."

Mme. de Charmeuse: "Well, what is the use of running so? He isn't half bad to look at! And it's strange how familiar he appears to me! Oh, now I know who he is. There he stands talking to Valmont; that's his cousin; I met him a couple of years ago at a ball, and if I am not mistaken his name is de la Hamp."

Mme. de Lyane: "So much the worse if he remembers you."

Mme. de Charmeuse: "He is hardly likely to recollect me; as I said, I met him some years ago, when I was slender and had blonde hair, and besides that you know how a ball gown changes one's appearance."

Mme. de Lyane: "Will you come with me now to church?"

Mme. de Charmeuse. "No, I have been to St. Roche and St. Madeleine, and now I want to go to St. Philip's before going home."

Mme. de Lyane: "Well, then I will go with you; I have not yet been to St. Philip's either."

M. de la Hamp: "My little beauties are running away, I must hurry and catch up with them." (He walks rapidly until he is beside Mme. de Lyane.) "Will you permit me to accompany you?"

Mme. de Lyane says nothing and turns away her face.

Mme. de Charmeuse: "Nothing else?"

M. de la Hamp (getting bolder): "Do you think I am asking too much?"

Mme. de Charmeuse: "Perhaps."

M. de la Hamp: "And if I do want more?"

Mme. de Charmeuse: "Of what does that consist?"

M. de la Hamp: "All that you can grant me!"

Mme. de Charmeuse: "That would be very little indeed!"

M. de la Hamp: "Well, that depends. Permit me to be your knight?"

Mme. de Charmeuse (pointing to Mme. de Lyane): "If my friend consents!"

M. de la Hamp: "Pardon me, my request is meant only for you."

Mme. de Charmeuse: "Oh, excuse me; at first you offered to accompany my friend."

M. de la Hamp: "Oh, at first; but now—— Will you accept a seat in my carriage?"

Mme. de Charmeuse: "It is most unfortunate that my friend and I never separate."

M. de la Hamp: "What! Never?"

Mme. de Charmeuse: "You must either take us both or not at all!"

M. de la Hamp (embarrassed): "Well, but"——

Mme. de Charmeuse (sarcastically): "Are you afraid?"

M. de la Hamp: "Not in the least. Pray tell me where you wish to drive?"

Mme. de Charmeuse: "But, my dear sir, we do not even know your name?"

M. de la Hamp: "I suppose I am justified in calling myself fairly wealthy, because 80,000 francs income are surely sufficient to make life passably enjoyable. If you will give me the pleasure of dining with me you will soon know me better!"

Mme. de Charmeuse: "And your name?"

M. de la Hamp (with some hesitation): "De Valfleury, Baron de Valfleury!"

Mme. de Charmeuse (soliloquizing): "The name of one of his estates. How shrewd these country people are. You just wait, *mon cher!* (Aloud) You say you have 80,000 francs income, but as yet I do not know whether you are good for 50 francs."

M. de la Hamp (in protesting tones): "But, my dear madam"——

Mme. de Charmeuse: "That would be the least sum I would take if we are to accept your invitation."

M. de la Hamp: "Why, of course, at once! (Putting his hand in his pocket, he thinks, *Sacre Dieu!* I did take them for something better, but nevertheless they are both ravishing. Giving the money to Mme. de Charmeuse.) We are approaching la Madeleine!"

Mme. de Charmeuse: "I would like to go in just for a moment, and then I am at your disposal."

They all entered the church, where Mme. de Charmeuse put the 50 francs in the poor-box, and then turned to her companions with a laughing face.

M. de la Hamp: "Why! What does that mean?"

Mme. de Charmeuse: "That means that Mme. de Lyane and Mme. de Charmeuse wish to teach M. de la Hamp a little lesson in distinguishing society ladies from others."

M. de la Hamp: "What! You know my name? And—Mme. de Charmeuse? I once knew a lady of this name, but she was"——

Mme. de Charmeuse: "Blonde! You meant to say? Yes, but now the natural color of my hair is up to date."

Mme. de Lyane: "On the whole, I think the fee for the lesson decidedly moderate."

M. de la Hamp: "I have received only what I deserve, and if the ladies will accept my apology everything is all right. But permit me to give you this advice: Do not wear costumes like these at public places unescorted, because otherwise you will meet adventures of this kind very frequently."

Mme. de Lyane: "Of course, if you judge by appearances"——

M. de la Hamp: "You are right! Appearances are deceptive!"

Mme. de Charmeuse: "Are you sure of that?"

NEW FALL HATS.

From PHIPPS & ATCHISON, 141 to 147 Fifth Avenue, New York.

(Described on page 13.)

DESCRIPTIONS OF PLATES.

CHIC TAILOR-MADES.

(Illustrated on page 4.)

Fig. 414.—Cloth gown, jacket with Norfolk effect, velvet collar, standing collar and vest of embroidered panne, belt of stitched cloth, flounce skirt, panel front, stitching. Pattern, jacket, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 415.—Cloth gown, Louis XV jacket, vest, collar, revers and cuffs of embroidered panne, stitched straps, passementerie ornaments, panel skirt. Pattern, jacket, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 416.—Cloth gown, double-breasted fitted jacket, stitched straps, velvet collar and revers. flounce skirt, inverted plait front. Pattern, jacket, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

HANDSOME CLOTH SKIRTS.

(Illustrated on page 6.)

Fig. 378.—Skirt of light-weight cloth, inverted panel front, flounce trimmed with clusters of tucks, cloth straps and buckles; stitched straps. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 379.—Cloth skirt trimmed with fancy braid and soutache, inverted plaits, stitching. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 380.—Cloth skirt, high flounce trimmed with folds imitating tucks, cloth straps trimmed with buckles, panel front. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 381.—Cloth skirt with diagonal tucks, plain flounce and panel front trimmed with graduated stitched straps. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 382.—Skirt of Henrietta cloth trimmed with velvet ribbon, flounce with inverted plait in front. Pattern, 50 cents. Cut to measure, 50 cents extra.

PRETTY BALL GOWNS.

(Illustrated on page 8.)

Fig. 564.—Gown of rose-pink mousseline de soie. Décolleté corsage trimmed with lace Skirt trimmed with shirred mousseline, lace insertion and ruffles. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 565.—Gown of corn-colored Liberty silk. Corsage in surplice effect, has square décolleté, and puffed elbow sleeves. The skirt has a plain front panel and is edged with a ruching. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

FLANNEL WAISTS.

(Illustrated on page 10.)

Fig. 174.—Waist of Viyella flannel, yoke and sleeve cut in one, band of embroidered velvet. tucks, stitching. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 175.—Flannel waist, long shoulder effect, pockets, narrow velvet folds. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 176.—Tucked flannel waist, embroidered velvet straps, tucked taffeta vest. Sleeves with deep cuffs. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 177.—Flannel waist, double-breasted overlapping front, velvet straps, stitching. Pattern, 50 cents. Cut to measure, 50 cents extra.

THE NEW FALL HATS.

(Illustrated on page 12.)

Fig. 2125A.—Golf hat of soft castor felt, stitched binding.

Fig. 2123C.—Street hat of white felt, deep band of black velvet and white silk, black binding stitched with white. Large pompon.

Fig. 1561A.—"Florodora," folded black velvet, black plume, brim of black felt and black velvet bands.

Fig. 1040A.—Street hat of white felt, black velvet binding, white stitching, black plume, velvet trimming.

Fig. 2122A.—Golf hat of dove-gray felt, narrow band and binding of black velvet.

ATTRACTIVE DEMI-TAILOR-MADES

(Illustrated on page 14.)

Fig. 568.—Gown of black velvet. Skirt-jacket tucked in clusters. Revers inlaid with lace. New sleeve. Tucked skirt. Pattern, jacket, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 569.—Gown of silver-gray satin cloth. Blouse waist tucked in clusters. Collar of stitched black velvet, edged with white cloth straps. Sleeve-puffs of gray dotted net or chiffon. Tucked skirt mounted on plain yoke and completed with plain flounce. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

HANDSOME TAILOR-MADES.

(Illustrated on page 16.)

Fig. 566.—Gown of gray and white check cloth. Double-breasted blouse jacket. Velvet collar, revers and cuffs. Vest of white cloth. Pattern, jacket, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 567.—Gown of black satin cloth. Fitted jacket opening over white cloth vest. Revers inlaid with velvet. Gored skirt trimmed with stitching. Pattern, jacket, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

NOVELTIES IN FUR.

(Illustrated on page 18.)

On page 18 are shown handsome fur jackets, collarettes and boa.

DRESSY TOILETTES.

(Illustrated on page 20.)

Fig. 591.—Gown of beige Henrietta cloth. Waist opens over vest of embroidered chiffon and edges are joined with velvet ribbon lacing. Collar of embroidered white peau de soie. Sleeve puffs and panel of skirt of embroidered chiffon. Velvet belt. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 592.—Gown of pale-blue veiling. Bolero trimmed with appliqué and ribbon lacing. Sleeve puffs of black taffeta. Skirt with graduated tucks at top. Flounce tucked in clusters, headed with appliqué embroidery. Pattern, bolero, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 593.—Gown of biscuit veiling. Tucked waist mounted on yoke; straps of stitched taffeta. Skirt has tucked yoke and is completed with net flounce dotted with velvet. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

SOIRÉE GOWNS.

(Illustrated on page 22.)

Fig. 594.—Gown of old-rose silk figured with black. Waist tucked in clusters, mounted on tucked yoke. Embroidered insertion threaded with black velvet ribbon. Tucked skirt completed with flounce. Elbow sleeves of old-rose Liberty silk. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 595.—Gown of scarlet Louisine silk. Waist and skirt with wide tucks. Fichu and ruffles of chiffon. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 596.—Gown of turquoise-blue crêpe de chine. Waist tucked in clusters and mounted on tucked yoke. Skirt also has yoke and is completed with tucked flounce. Lace or embroidery insertion. Puffed sleeves of chiffon. Velvet belt. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

GIRLS' COATS.

(Illustrated on page 26.)

Fig. 322.—Cloth coat with yoke effect, stitched straps, collar and revers inlaid with velvet. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 323.—Cloth coat with scalloped edge piped with velvet, trimmed with stitching. Cape collar trimmed with braid and soutache. Velvet turndown collar and cuffs. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 324.—Cloth coat, trimmed with stitching, loose back and front, collar, cuffs and revers inlaid with velvet. Buttons. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 325.—Cloth coat, double-breasted, scalloped cape collar trimmed with satin ribbon. Velvet collar and cuffs. Pattern, $1.00. Cut to measure, 25 cents extra.

GIRLS' SIMPLE FROCKS.

(Illustrated on page 28.)

Fig. 579.—Frock of blue Viyella flannel. Waist box-plaited, trimmed with buttons and tucks. Skirt tucked. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 580.—Sailor suit. Waist box-plaited and completed with sailor collar banded with white. Same trimming on skirt. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 581.—Frock of royal-blue cashmere. Waist tucked vertically in yoke effect, with wide tucks at lower part to match those on skirt. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 582.—Frock of Viyella flannel. Blouse waist, trimmed with velvet ribbon and small velvet buttons. Similar garniture on skirt. Pattern, dress, 75 cents. Cut to measure, 25 cents extra.

MISSES' DRESSES.

(Illustrated on page 30.)

Fig. 583.—Dress of brown cloth. Waist with Norfolk effect, trimmed with narrow velvet ribbon. Turndown collar and cuffs faced with velvet. Skirt with box-plaits in flounce effect. Pattern, dress, 75 cents. Cut to measure, 25 cents extra.

Fig. 584.—Dress of gray cloth. Waist buttons in back, box-plaits below yoke effect, waist and skirt trimmed with velvet bands. New standing collar. Pattern, dress, 75 cents. Cut to measure, 25 cents extra.

Fig. 585.—Dress of pale-tan Henrietta. Waist tucked in clusters. Chemisette embroidered in pale-blue and brown. Turndown collar, tucked cuffs. Skirt tucked in clusters and completed with tucked flounce. Pattern, dress, 75 cents. Cut to measure, 25 cents extra.

Fig. 586.—Dress of brown frieze. Blouse waist trimmed with folds of the material edged with velvet. Similar garniture on skirt. Pattern, dress, 75 cents. Cut to measure, 25 cents extra.

GIRLS' STREET DRESSES.

(Illustrated on page 32.)

Fig. 587.—Dress of figured woolen material. Blouse waist opening over vest of contrasting color. Bretelle-collar of light cloth, embroidered and edged with velvet folds. Plain skirt with flounce tucked in clusters, headed with embroidered band. Pattern, dress, 75 cents. Cut to measure, 25 cents extra.

Fig. 588.—Norfolk suit of plain and plaid goods. Jacket of plain cloth. Skirt of plaid cloth taken bias. Pattern, suit, 75 cents. Cut to measure, 25 cents extra.

Fig. 589.—Costume of blue cloth combined with beige. Yoke and bands of tucked beige cloth. Sleeve caps of same. Buttons. Skirt has inserted tucked panels or bands at either side of panel front. Pattern, costume, 75 cents. Cut to measure, 25 cents extra.

Fig. 590.—Frock of gray and blue plaid. Revers and collar of white cloth trimmed with stitching. Front panel and straps of light cloth. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

ATTRACTIVE DEMI-TAILOR-MADES.

(Described on page 13.)

TWO PRETTY DESIGNS FOR EMBROIDERED PHOTOGRAPH FRAMES.

THE delicate quality which a well-known writer on the subject has aptly defined as *finesse* in embroidery is characteristic, when they are worked, of the two charming designs which are the subject for our page of needlework this month. For the larger of the two the inspiration was gained from one of the exquisitely worked waistcoats which, during the latter half of the eighteenth century, were dear to the heart of the man of fashion, and equally satisfactory to the embroideress of the day as affording scope for her skill.

Succeeding generations of workers have good reason to be grateful for the treasures which this pleasing mode of our ancestors has bequeathed to us and which is equally inexhaustible as a source of instruction or of suggestion. Every variety of refined and delicate stitchery was called into requisition to

Embroidered Circular Photograph Frame.

suit the fashionable fancy, and the dandy of the period, as examples preserved in museums and private collections testify, used even, when he felt he had exhausted European resource, to send his coats and waistcoats to be embroidered in China; so that his luxurious wardrobe remains as an object lesson to the workers of today of the finest methods and styles of Oriental embroidery.

The specimen on which the larger frame is based is a delightful example of English embroidery of some century and a half ago, preserved at the Victoria and Albert Museum, South Kensington. The ground is a creamy white satin and the silks used the very finest floss; the whole piece is, indeed, a marvel of the finest needle-painting of the most delicate type. Very fine threads of filo-floss might be used nowadays for working it, care being taken to select the shades as nearly as possible to match the original, and if this cannot be done, the colors and tints selected must at least harmonize. The light trellis work, for example, is in the soft plum color, best described by its old-fashioned name of "puce," the dull tone of which, even when fresh, makes it blend so restfully with other hues. The small flowers intersected by the trellis are in pale silvery blue and the little sprays filling the spaces are crimson flowered, with green leaves and stems. The quaint posy at one corner introduces a delightfully varied combination of colors. The curious flower, with its clusters of small blossoms surrounding tall, up-standing stamens, is worked in blue, shading from the palest to a dull, deep indigo; the stamens are in light green tipped with maize and coral tints. The poppy shades from red to flesh pink. The small shower spray of flowers at the lower part of the bouquet is blue, while the pansy-shaped blossom above it shows delicate shades of pale mauve. The foliage is in various tints of green shading from light to dark and there is a touch of crimson in the flower standing erect above the others. The design can easily be adapted to a frame of any size or shape.

The design for the small round frame is so quickly executed, and is, at the same time, so light and graceful in effect, that many workers will instantly feel drawn toward it. Fine delicate embroidery in silks and chenille on a ground of cream or pale colored satin, with a circlet of seed pearls or flat gold or silver spangles surrounding the picture is the most satisfactory style to be followed in its treatment. Fine ribbon could, of course, be substituted for the embroidery, or the scrolling stem could be indicated in gold or silver threads, with which, for a specially bright effect, spangles of different colors and shapes could be combined for the leaves and flowers.

* * *

NOVELTIES.

Pretty cotillon favors that will meet with approval are flower-chains made from crêpe paper. The chains are made of daisies, carnations, roses, and violets, and are tied at intervals with streamers of baby ribbon. They are very graceful, as they are thrown over the neck and arms of the dancers. Crêpe-paper hats, too, are very pretty for this purpose. They are made on frames provided for the purpose, after what is called the baby model, a big fluffy hat that is becoming to most youthful faces. They are usually made of one solid color, in a rather delicate shade, but white ones, with paper pompons in blue or pink, and others of gold-colored paper, with a butterfly bow of black velvet introduced, have also been seen, while some really beautiful specimens are of black with a glowing rose or two nestling somewhere in their fluffiness.

* * *

A bride confronted with the dilemma of disposing of her pretty trousseau in the tiny and almost closetless New York apartment in which she has set up housekeeping, has met it in a very ingenious manner. Under her careful instructions a carpenter made for her a box fitted to the space beneath her bed. The box is fully five feet long and about four across, and high enough, or low enough, to slip readily in its place. It is mounted on casters and fitted on one side with firmly set handles by which it may be moved with ease. The interior of the box is divided into three compartments, each running across its width and each provided with its separate cover. Into this receptacle goes almost an entire wardrobe. Skirts or gowns can be laid out their full length in one compartment, bodices and similar things in another, hats, bonnets, and odds and ends in the third. Care was taken to build the box as light as possible, and its service has been most satisfactory. It occupies an otherwise wasted space, and is entirely concealed by the bed valance. College girls and other women living in cramped quarters will find the suggestion helpful.

* * *

A beautiful tablecloth of handsome brocade, seen recently, has a conventional design applied in greens, blues, and dull reds. A novel effect is produced by appliquéing brocade on brocade, the couching done in a soft neutral tint harmonizing with all the colors. At the same time were seen some beautiful examples of Italian cutwork on homespun linen. After the design in self-colored linen is worked, the material is cut out beneath and the piece mounted on color. The work is rare in New York and most beautiful in effect.

* * *

The new cretonne and cotton stuffs for hangings and upholstery are shown in beautiful effects for the coming season. Many of them, even those that are sold at a low price, come in exquisite tapestry designs, and in a soft pliable weave that adapts them excellently to draping uses. They may be had from 25 to 75 cents a yard in a bewildering assortment and most artistic patterns. The ordinary chintz effect of vines and roses has been far outstripped and the effects of baronial tapestry and other expensive art stuffs are reproduced with remarkable perfection in these cottons.

Design for Photograph Frame, adapted from Old English Embroidery.

HANDSOME TAILOR-MADES.

(Described on page 13.)

FAVORITES OF THE STAGE.

THE appearance of a new star in the theatrical firmament is always a matter of engaging interest, especially if the star be a woman, and consequently the début of Miss Bertha Galland as a star, under the management of Mr. Daniel Frohman, at the Lyceum Theatre, was awaited with a great deal of eager anticipation. The play she selected is a dramatization of Mr. Maurice Hewlett's story, "The Forest Lovers," by Mr. A. E. Lancaster.

The public's acquaintance with Miss Galland is quite brief, practically limited to two seasons, but it is a very agreeable one and she has the sincerest wishes of a host of admirers for the success of her bid for stellar honors. Miss Galland's success will be particularly pleasant from the fact that she is an American girl.

From all present indications "The Forest Lovers" will have a long run at the Lyceum.

The story of "The Forest Lovers," as is well known, will give Miss Galland the opportunity of appearing as a wild gypsy girl who is saved by a knight errant from being hanged as a witch. In the course of the love story which ensues, it is discovered that she is the lost daughter of the Countess who signed her death warrant. The play, as well as the tale, is romantic, verging, in fact, on the melodramatic, and is picturesquely set in the thirteenth century.

Prosper, the hero of the play, will be taken by Mr. Harry B. Stanford, who was here with Sir Henry Irving, and is well remembered for his strong work in "Robespierre."

Miss Carlotta Nillson as Eunice in "Quo Vadis."

The opening of the new season at the Empire Theatre was an event of social as well as of dramatic interest. It marked the beginning of the tenth year of the Empire's career and the tenth time that John Drew in a new drama has returned to the contest for honors as a star on Broadway.

The "Second in Command," the play chosen, is an English comedy of the loves and rivalries of army life, and its author is Capt. Robert Marshall, who also wrote "His Excellency, the Governor," "A Royal Family," and other light dramas, and was formerly an officer in the English army.

For the first time in his career Mr. Drew impersonated a soldier and appeared in uniform.

Miss Bertha Galland as Isoult in "The Forest Lovers."

As Major Christopher Bingham he must be an unfortunate throughout the drama. After experiencing ill luck in army promotion he will fall in love with the heroine, Muriel Mannering, and will have the ill luck to be accepted—ill luck because she does not love him.

The heroine, shortly after plighting her troth, will have the misfortune to meet the original of a portrait which she has accepted as her ideal. That man is Colonel Anstruther, the Colonel of Major Bingham's own regiment, and he promptly and innocently supplants the Major in the heroine's affections.

Thus a condition of counter loves and interests is created, and of the rivals the Colonel is the more generous. The heroine's young brother interferes because he is a spendthrift and wishes his sister united to a man who can give him financial aid. At last, after Colonel Anstruther has withdrawn his suit, the rivals sail away together for service in India. Wounded and lying on the battlefield, Bingham tells his generous friend that Muriel's first engagement was really a sacrifice.

The soldiers return home, the real lovers meet, there is a manly sacrifice to atone for a selfish concealment on the part of the Major, and the end comes with Bingham happy in the thought that he has at last performed his duty.

At Daly's Theatre the season was opened with "The Messenger Boy," with Mr. Thomas Powers in the title role. The "Messenger Boy" was a great success in London, and in its catchy music, pretty costumes and opportunities for clever comedians it is a typical Gaiety piece —a story that carries the principals in and out of well known places; changes of costume galore, an abundance of merry music, etc., etc.

In this particular play the characters are set going on their madcap chase by an attempt to catch Tommy Bangs, a messenger boy, who has been sent from London to Cairo by Lady Punchestown to deliver a letter and enclosure to her husband. The lady has unfortunately enclosed a compromising document instead of the one she intended to send her other half. They are off in short order to overtake the messenger, and in this race they touch Brindisi, Cairo, Paris during the Exposition, and London. Incidentally Tommy Bangs' mother (Miss May Robson) goes along, feeling sure that Hooker Pacha, of Cairo, is the missing husband for whom she has been searching.

* * *

Miss Carlotta Nillson, a young talented emotional actress, will this season appear with Miss Blanche Walsh as Princess Margaret in "Joan of the Sword Hand," which will be produced at the Montauk Theatre on the 16th of October, after a few preliminary performances in Canada. Miss Nillson looks back upon three very successful years passed with George Alexander, at the St. James Theatre, London, where her efforts met with great recognition.

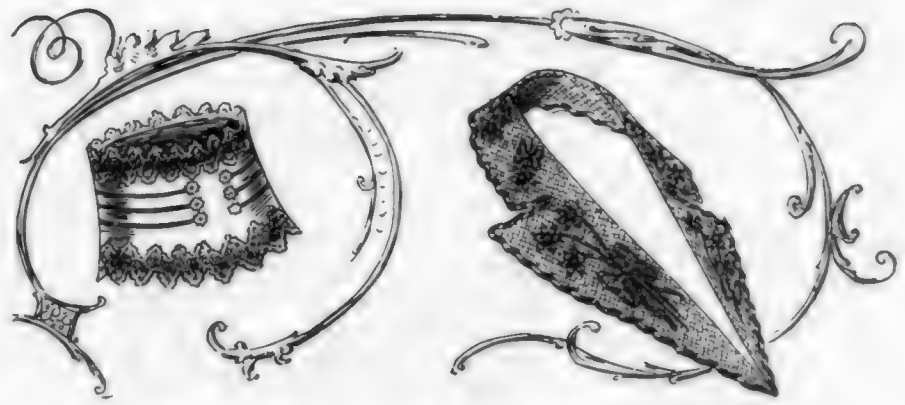
Miss Carlotta Nillson.

Last season Miss Nillson appeared as Eunice in "Quo Vadis," playing this part, that requires great beauty and talent, with unbounded success.

A Few Novelties and Staple Fur Garments by

A. C. WEINGARTEN, 37 WEST 31st STREET, NEW YORK.

(Described on page 13.)



SOME OF THE SEASON'S DAINTY NECKWEAR.

EVERY woman is interested in neckwear and neck garnitures, because all recognize the fact that just with the aid of such dainty accessories a gown can be wonderfully enhanced; further than that, they are almost invaluable for freshening up waists that show signs of wear. Sometimes we are delayed by an unforeseen event in some way or other, we have not time to change a rather plain waist for a handsomer theater corsage, and again we realize the value of a pretty stock, jabot or fichu as a means of lending a dressy appearance to our toilette.

The illustrations on this page show some of the newest designs of the season in stocks, fichus and boas, fashioned of dainty lace and tulle.

Beginning at the upper left hand corner we see a fichu of ecru net incrusted with lace diamonds studded in the center with turquoise matrix. The fluffy ruffle is of sheer chiffon, edged with a ruching of chiffon, and the seam that joins the ruffle to the net is concealed with lace insertion. A very pretty finish is added to the fichu by rosettes and streamers of turquoise-blue velvet ribbon.

The stock collar below this is of white Liberty silk, trimmed with coral pink taffeta ribbon, dotted with coral beads. Then comes another attractive collar, suitable for shirt waists and plainer waists in general; it can be made of white or colored taffeta and the turned-over edge is bordered with a contrasting shade of velvet or taffeta. Narrow velvet ribbon is laced over buttons and a taffeta or velvet bow of the same shade as the border, completes the collar, which is very trim and pretty for a shirt waist.

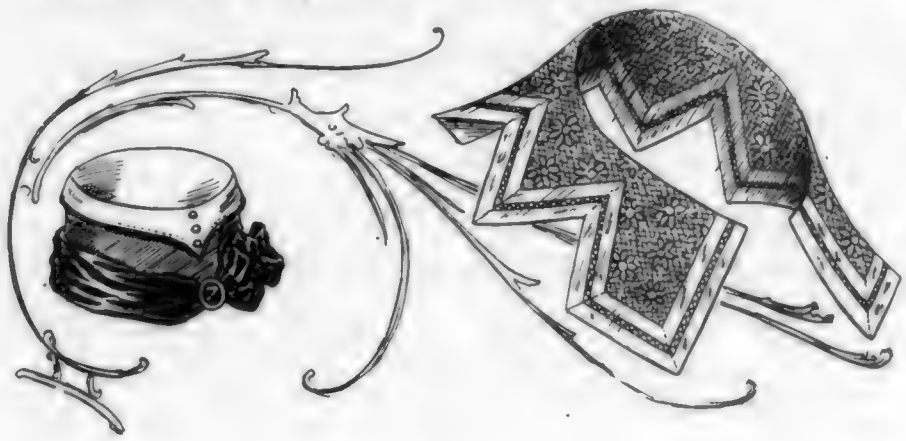
The two illustrations at the top represent a dressy collar, white taffeta edged at top and bottom, with lace insertion, studded with steel and coral beads; between the insertion are three rows of narrow velvet ribbon, held in place with steel buttons. The other illustration shows revers and turned-down collar of ecru net, appliquéd with black velvet ribbon, and the edges are bordered with black and ecru striped ribbon. The two lower illustrations show a trim stock collar of blue taffeta, with a turned-over edge of white, cut with a point, edged with black taffeta and ornamented in the center with three buttons. The tie is of black taffeta, forms three loops, and is fastened with a handsome gold buckle. The next illustration is a scalloped collar of figured material, which may also be developed of appliquéd net and is trimmed with bands of plain material, joined with fancy stitching.

At the top of the page at the right-hand corner is a collar of lace threaded with black velvet baby ribbon, which is seen between the draped part in front only, and is placed over a foundation of coral pink. Lace appliqué adds to the further adornment of the collar.

In the lower right hand corner is a pretty collar of velvet in the new turned-over shape, partly faced with lace. The edges of the front are held together with soft rosettes of Liberty silk, from which issue two jabot ends of the same soft silk completed with ruffles and caught in the center with a jewel-studded slide.

The two boas are made of silk muslin, the one trimmed with chenille appliqué dots and chenille fringes in tassel effect and the other one forming a fluffy ruche around the neck edged with chenille, the long ends are made of ruffles and plain muslin, combined with chenille. Boas of this kind add a very dressy finish to a gown and are pretty for theater wear.

Too much cannot be said against the wearing of stiff high bands about the neck, which tend to strain the muscles and cords of neck and shoulders, causing an awkward poise of the head. It impedes the circulation more or less, causing headaches and nervousness. It irritates the skin and leaves a disfiguring dark mark around the throat. Therefore it is advisable to use a soft, pliant foundation for the stocks.



Newest Models by

A. C. WEINGARTEN, 37 WEST 31st STREET, NEW YORK.

(Described on page 13.)

NOVEL MIND-READING FEATS.

THERE are many people for whom the occult and mysterious has a strange fascination, and many novel ideas have been evolved for the mystification of some and the amusement and edification of others. When these alleged mind-reading feats are cleverly executed they will win the approbation of all who witness them, and with a little practice a degree of adeptness will be reached that will afford entertainment for many a winter evening. All the furniture required are a piano and a high screen with an ingenicusly concealed opening.

The roof garden of one of the largest New York theaters has been the scene of quite a remarkable performance in this line that has been the marvel and wonder of the average theatergoer. The announcement sounded quite simple, and three people (The Three Svengalis) are required for these mind-reading feats. "Two persons (lady and gentleman) are on the stage, both with their backs toward the audience. A third goes among the audience with his back toward the stage, to receive the wishes of the audience. If the name of any international celebrity is whispered to him, with lightning rapidity the thought is transmitted. The gentleman on the stage turns round immediately and appears in features, bearing and dress as the desired personage—with wonderfully startling resemblance.

"One can likewise whisper to the gentleman in the auditorium the name of an international opera, operetta or international song. The thought flies like lightning, and the lady sings what is wanted, instantly, accompanying herself on the piano."

That is the way the announcement read and really the performance was quite wonderful. It was the talk of the town! Imagine a young lady seated at a piano, her back turned toward the stage, instantly playing the song—perhaps the Last Rose of Summer or Home, Sweet Home—the moment you whispered it to the Svengali at your side. It mystified even people who have traveled and seen things on both sides of the Atlantic.

Managers and critics said it was great and the Three Svengalis beamed with delight.

If you don't know how such feats are done you are simply bewildered. If your whispered thought is read by a stranger at the further end of the hall, why isn't it all true—every claim made for the supernatural, communication with the absent or dead, voices in the air, mental telepathy, etc.

When all is explained, however, the mystery is lost and everything is quite clear. The key lies in the limitation, lies in the choice of the topic, the fact that the audience must confine their whispered wishes to international celebrities, names of well known personages, songs and operas of international fame, etc.: every one knows these lists, which become still more limited when the word "modern" is added. The whole secret is that these carefully selected names, titles, etc., are numbered, as in the following examples:

STATESMEN AND RULERS.

1. Bismarck.
2. Napoleon Bonaparte.
3. Beaconsfield.
4. Queen Victoria.
5. Paul Kruger.

120. Lincoln.

OPERAS.

1. Trovatore.
2. Carmen.
3. Cavalleria Rusticana.
4. Lohengrin.
5. Faust.

120. Bohemian Girl.

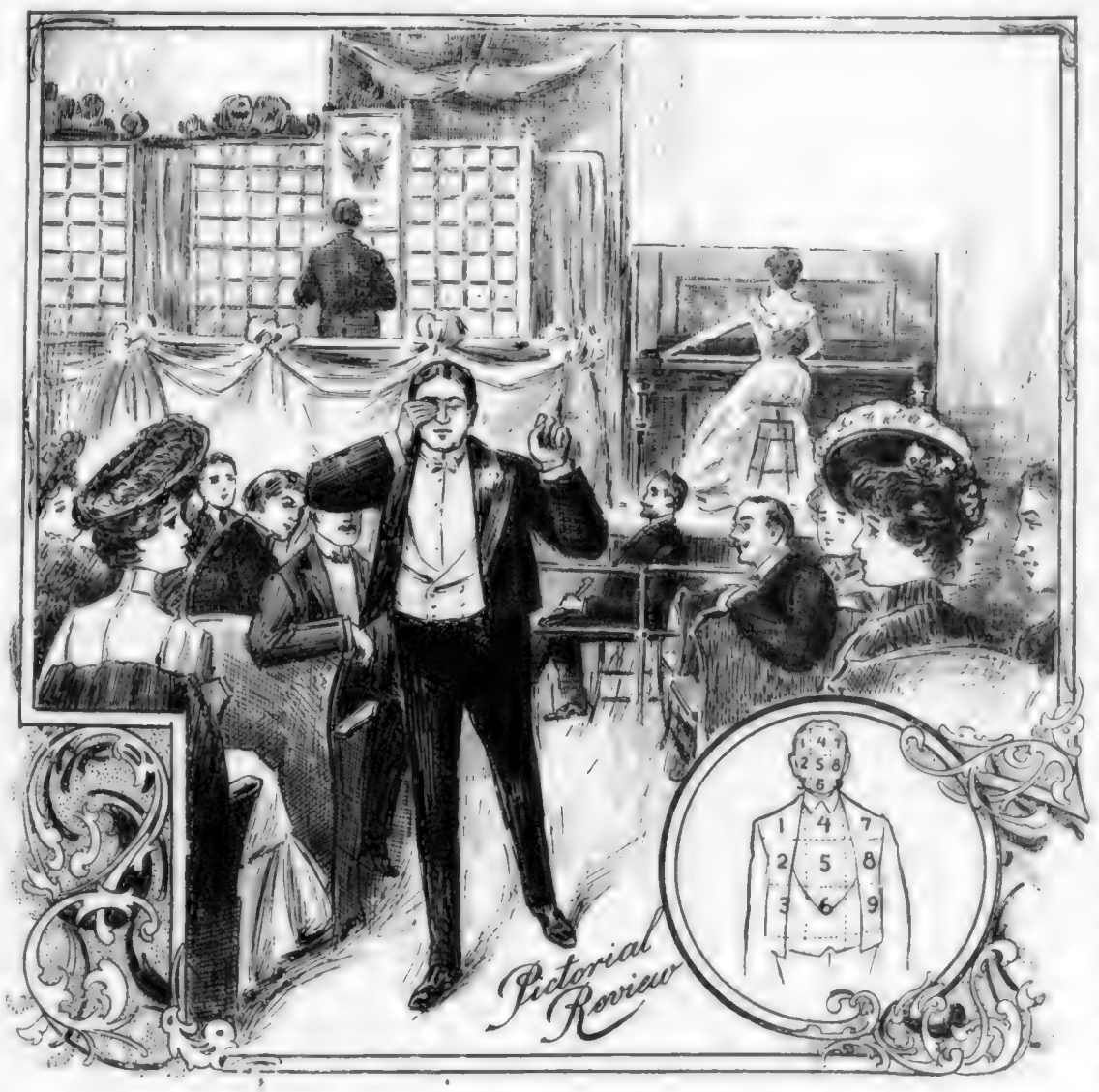
POPULAR SONGS AND HYMNS.

1. Home, Sweet Home.
2. Last Rose of Summer.
3. Jewel Song in "Faust."
4. Marseilleise.
5. Farewell Song in Trompeter von Saekkingen.

101. Nearer, My God, to Thee.

Now, Svengali comes down from the stage, and inclining his ear to catch the whispered wishes, moves among the audience. Some one whispered to him "Bismarck." Svengali seems to be a lively person, for he gesticulates freely but naturally, appears to go into a momentary trance, and suddenly a voice from the stage says "Bismarck."

It is done in this manner: A system of key signals, few and simple, tell the chief operator, who is concealed behind the screen, what has been whispered. The smaller illustration shows how the figure system is worked. The person, man or woman, who goes among the audience has this signal code committed to memory. Suppose you tell him "Queen Victoria." He knows it is number 4 and signals accordingly, by touching head, or chin, or that particular part of the body designated as No. 4. The whole code consists of nine figures and a cipher. These movements are watched by the person behind the screen, if need be with opera or field glasses, and he whispers what they mean to his two companions on the stage, and by these means the man in front of the screen as well as the girl at the piano are enabled to simultaneously produce the wish that was seemingly transmitted by thought.



A very remarkable feat of alleged mind-reading was witnessed about two years ago at the Folies Bérgeres in Paris, which was even more mystifying than the New York production. In this instance the participants were also a lady and gentleman, the lady on the stage being blindfolded and the gentleman going among the audience. Two particular instances will serve to illustrate how mystifying was this production: a gentleman in the audience took a hundred dollar bill from his pocket, mentioned the denomination to the Svengali at his side and was astounded that the lady on the stage not alone told him the denomination of the money, but also the series number of the bill, something that he himself did not know. Another gentleman in this cosmopolitan audience, a Roumanian, took a coin of his country from his pocket and held it concealed in his hand, after telling what the coin was. He was not alone told the exact truth about the kind of coin but was also informed that it was slightly mutilated, a fact of which he had not been aware, and which he would not believe until he had convinced himself by a close inspection.

Surely we can say with Shakespeare, "there are more things in heaven and earth than we dream of in our philosophy."

APHORISMS.

Women always say to men: "If you love me, be patient." When men cease to be impatient, women say to them: "You love me no longer." Inconsistency, thy name is woman.

* * *

So long as you love there is no merit in being faithful. Faithfulness is a virtue only when it becomes a duty. People who love truly are faithful for their own sake far more than for the sake of the object of their love.

SOIRÉE GOWNS.

(Described on page 13.)

Directory Cards

S. DRAPKIN
LADIES' TAILOR AND FURRIER
417 SIXTH AVENUE, NEW YORK

J. TASHOF
LADIES' TAILOR
523 GAY STREET, KNOXVILLE, TENN.

BLOCK & GROSS
LADIES' TAILORS
36 WEST 34TH ST., NEW YORK

FRANCIS & CO.
LADIES' TAILORS
222 WEST 58TH STREET, NEW YORK

LOUIS BOBRICK
LADIES' TAILOR
624 MADISON AVENUE, NEW YORK

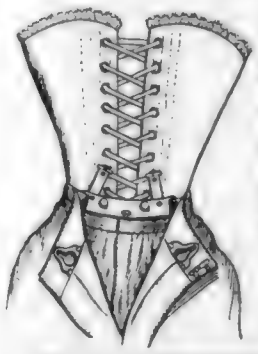
B. SCHULICH
LADIES' TAILOR
10 WEST 35TH STREET, NEW YORK

L. KWALWASSER 'Phone 3525 Grand
LADIES' TAILOR
642 PENN AVE., PITTSBURG, PA.

TELEPHONE 1086-2 OXFORD
HERMAN LEVY COMPANY
LADIES' TAILORS
15 TEMPLE PLACE BOSTON, MASS.

F. DeBerardinis & Bros.
S.W. Cor. 11th and Pine Sts., Philadelphia, Pa.
Phone, 3-34-91
Ladies' Tailors, PARIS, LONDON and NEW YORK STYLES
Diploma from Prof. Roussell's School, Paris.
Guaranteed fit in one fitting.

"M. & J."
CELLULOID SKIRT SUPPORTER and SHIRT WAIST HOLDER



No Pins, Hooks or Claws to injure the clothing. A dainty device of featherweight celluloid, that secures the bustle, holds down corset cover and shirt waist, and holds up petticoat and dress skirt, gives stylish extended front, and transfers the weight of the skirts from the Woman to the Corset.
Mail Orders Postpaid to any address.
PRICE, 35 CENTS
AGENTS WANTED.
L. MULLER
731 7th Avenue, New York

HANDSOME WOMEN
Often owe their charms to a luxuriant growth of hair. Those not blessed with such a gift should examine our
PATENTED HUMAN HAIR GOODS
which imitate nature to perfection, and cannot be detected.
Our Waves, Wigs and Bangs are constructed Without Wire, Lace or Net.
Our Switches, Without Stems, which can be separated and dressed in any style desired.
Shades and satisfaction guaranteed.
Write for Illustrated Catalogue P.
THE W. A. BARRITT COMPANY,
23 West 30th Street, New York.
For falling hair and dandruff use Barritt's Tonic Lotion.

THEIR PARTING.

By Ella White.

THE trees in Central Park were still bare and bleak. April was well on the wane and yet no sign of budding leaves or flowers anywhere. The day has been decidedly uncomfortable, for the sun had come out only in brief moments and now that twilight was settling down the chilliness was thoroughly unpleasant. Along one of the paths leading to the Museum of Art walked a man and woman. He was tall, broad-shouldered, smooth-faced, clothed according to the latest fashion, and his whole bearing and appearance betokened energy and strength of will. She was a slender brunette, dressed with the elegant simplicity of a perfect grande dame, but her slim figure made rather the impression of frailty and nervousness than health.

"And now, when it is too late, you tell me all this," he says in a reproachful tone.

"I did not want to any sooner," she replies. "But now, when we part, you shall know how I suffered and fought, and finally won."

"Helen!"

"You see, I have always loved you with the most intense passion, with the greatest strength, and yet I have always remained only a true friend to you."

"Did you not feel that I suffered too—suffered unspeakably?" he says softly.

"Yes, but you were always silent—why was that so, my darling?"

"You appeared to be so high, so very much above me, so unapproachable—like a queen—and I—who was—who am I?"

"To me everything—the whole world—my world. I always compared you with Spring. Everything in you embodies strength, sunshine, youth, light, so unyielding, so proud, so victorious, as if all must bow to you and pay homage to your imperious demands—oh, my sweetheart, how unspeakably dear were you to me."

"And I, how much did I love you; just your frailty appealed to me; your languid manner, the spark under the ashes that I always felt might burst into flame at any moment—just that attracted me to you and held me captive. And yet it made me shy as a schoolboy, a coward who feared to embrace you lest passion crush you."

"So we walked past each other instead of joining together."

"It is still time—come."

"No, it is too late, Harry, too late, and it is better that it should be so. Our love will be a sweet remembrance, a dream without a waking, an eternal Spring. No rude blast will tear away the leaves and among all the women you have loved I shall stand foremost."

"Do you remember the evening when I first kissed you—we were dancing to the strains of one of Strauss' most dreamy waltzes—and how I could not withstand the temptation of your sweet red lips, so tantalizing and so near?"

"Yes, I remember that kiss, my love, so warm and so tender, I feel it even yet; it burned into my very soul. I thought I could never leave you again, and yet we danced and talked as if nothing had happened; we were strangers, and remained strangers—but that kiss trembles on my lips until the present day."

"And I was almost senseless with joy. What a difference now! I am holding your warm, soft hand, I know that you love me and I know that we must separate. Ah! how cruel is fate!"

"Yes, life separates us; it takes you to the North, me to the South; it plays with us as the wind plays with dry leaves, and as we walk over them, so life walks over us."

"Why this sorrowful philosophy, my pet? I shall never forget you; you do not know what you were to me—what you still are to me."

"For me there is no dearer name than Harry; you know that, do you not, my love? I always say it softly to myself—it is to me a sweet and yet a sorrowful song."

"My darling, my love!"

"Oh, how I suffered, Harry, because I believed you loved another, and how glad it made me when I saw that you did not care for her, and turned away. And yet I always suspected that a woman of whom no one knew must play a great part in your life, because a victor like you must be loved by all and by *one* passionately and sinfully. I was jealous of you, Harry, jealous of everything that surrounded you when I was away from you, and your whole life a blank to me of which I know nothing. Oh, my love, my love, how have I suffered!"

"I always thought only of you, Helen; I could not work, so completely did you fill my life; and I knew you belonged to another—that is just what irritated and troubled me and held me back."

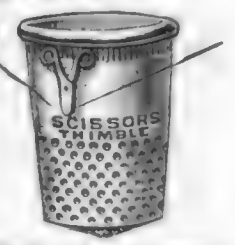
"Yes, the other—I love him, but indifferently since I know you."

"All this we tell each now and tomorrow morning I must leave."

"It is better that it should be so; we can part without mutual reproach. No bitterness, no regrets, no awakening will follow our love dream, which will always be a bright spot in both our lives."

(Concluded on page 29.)

Thread Clipping Thimble
SIMPLICITY ITSELF
HOUSEHOLD NECESSITY
Don't spoil your teeth biting thread or get sick swallowing bits of thread.



The thread is drawn under scissors point and severed. So simple any child can use it. Good for hand or machine. Points thread to enter needle easily, saving eyes and teeth.
Every thimble nickel-plated and guaranteed not to tarnish. Costs only 10 Cents. Agents wanted. Ask at your dry goods store or send direct to
L. MULLER, 731 7th Ave., New York.

"1847 Rogers Bros."
Silver Plate That Wears
Beauty and Durability
In Spoons, Forks, Knives, etc., are assured if you purchase those bearing this trade mark:
"1847 Rogers Bros."
Remember "1847"—take no substitute. There are "Rogers" and others claimed to be "just as good," but like all imitations, they lack the merit and value identified with the original and genuine.
Send for catalogue No. 61Z.
International Silver Co., Successor to
MERIDEN BRITANNIA CO., Meriden, Conn.
SOLD BY LEADING DEALERS

A TEST. $6.00 worth for $5.00
12.50 " " 10.00

TO TEST this advertisement, we offer for a limited time only, *on receipt of $5.00*, to send, express paid, one of our No. 7 Bridge Spring Pressure Pinking Machines, with one Cutter, either Saw Tooth or Scallop, the regular cash price of which machine is $6.00 net.

Or, *on receipt of $10.00*, we will send Machine with entire set of six different patterns of Cutters, regular price of which is $12.50.

You must mention PICTORIAL REVIEW. We refer you to this paper or any Commercial Agency.

IMPORTANT.—No machine will pink properly without *spring pressure*.
We are Sole Makers of Spring Pressure Pinking Machines (patented). Address
THE DURBROW & HEARNE MFG. CO.
8-10-12 Wooster St., New York.

THE SURPRISED SABOT.

By Doris Mitchell.

WHEN I was taken from my old home, I was thrown into an iron bound box with a number of other wooden shoes like myself. We had a long and boisterous journey, during which I occupied myself exclusively by bumping into

my companions, or by being bumped into by them without any reason or will of my own. I had been accustomed to violent exercise all my life, having been owned by a lively little Tyrolian girl, with whom I climbed the Alps daily as she lead her goats to browse on the greenest grass. So I stood the journey better than most of my companions.

When I arrived at my destination I was lifted out from the darkness into a brightly lighted room, where two pretty girls were dressing. Along a shelf were a lot of shoes and slippers of various kinds, such as I had never seen before or dreamed of. First I saw a pair of Hessian boots, all glowing and glorious in silver lacing and tassels, then a pair of little stout street boots; beside them was a pair of tiny satin slippers without heels, and then the tiniest pair of pink satin slippers that you ever saw. I was greeted with shouts of laughter from the girls and sarcastic remarks from all the shoes and slippers. I was so surprised and hurt that a tear rolled down my face.

The pink slipper said to me in the prettiest way, "What's the matter? You may think me bold, but I saw a tear in your eye and I hate to see you sad."

I was much touched by her sweetness and answered: "I am not used to being laughed at, because in my country I was always treated with the greatest respect and admiration. Many times have I helped my sweet mistress (with her long braids of flaxen hair) over the mountains, while her goats browsed and she sang her sweet song."

"Never mind," said the Pink Slipper, "I would like to be your friend if you would let me. I don't care if you are made of wood, you will be more constant than the others." While I was thanking her and trying to become accustomed to the strangeness of everything around me, the door opened and a pretty figure came swiftly toward us. I was delighted to recognize (as I thought) my former mistress. I had not time to see the face, but, better than the face, I could not be mistaken in the dress, the bright red stockings, the snowy apron and the musical tinkle of the silver bangles on her bodice. She grabbed me in one hand and my friend in the other and went flying down a steep mountain without any grass or trees. Instead of seeing the old familiar goats and mountains, I saw a lot of people in velvet seats in front of me, and more people singing that old song I so well remembered. My mistress, leaving me for a few moments, I started to walk up a mountain at the back (everybody calls it stage), but instead of being high, as is the habit of most mountains, it was flat like a piece of paper stuck up on the wall in some supernatural manner.

I turned to my little friend and said: "Do you understand this? What kind of a mountain is that?" "Yes," she said, calmly; "perfectly. That mountain is painted on canvas to look like a real mountain. You have been living in the most real and natural of all places and now your new home is in the most artificial and unnatural of all places, the theater! I felt as you do now when I first came here, but I have got used to it and like it, and you will like it, too, in time." I have got used to it, as she foretold, and yet there are times when I long for the goats and the mountains (that are not flat) and my own dear little mistress whom I left so far behind me.

THE GOOD-NIGHT KISS.

How glad a true child is to kneel by his mother's knee and say his evening prayer, or to have his father kneel with him as he prays! How he enjoys words of approval or encouragement when they precede the good-night kiss from either parent! With what warmth and grateful affection his young heart glows as he feels the tender impress of his mother's hand or lips on his forehead before he drops asleep! How bright and dear does that home seem to him at such an hour! How sorry he is for every word or act of unkindness which he then recalls from his conduct of the day! How ready he then is to confess his specific acts of misdoing and all his remembered failures, and to make new resolves and purposes of doing for the future! Whatever else a child is impatient to grow away from, he does not really outgrow the enjoyment of his mother's good-night. As long as she is willing to visit his bedside and give him a kiss, with a loving word just before he goes to sleep, he is sure to count that privilege of his home as something above price, and without which he would have a sense of sad lack. And at no time is he more sure than then to be ready to do whatever his mother would ask of him; at no time do gentle, tender words of loving counsel from her sink deeper into his heart or make a stronger impression.

TABLE FOR PREPARING MODIFIED MILK FOR A HEALTHY INFANT OF AVERAGE WEIGHT DURING THE SUCCESSIVE STAGES OF ITS LIFE FROM ONE DAY TO ONE YEAR.

Age of Infant.	1st day.	2d day.	3d-14th day.	14th-28th day.	2d month.	3d month.	4th-6th month.	6th-8th month.	8th-12th month.
Milk	None	None	1 oz. 4 dr.	1 oz. 4 dr.	4 oz. 6 dr.	4 oz. 2 dr.	5 oz. 4 dr.	13 oz. 4 dr.	23 oz.
Cream (16 per cent. fat)	None	1 oz.	1 oz. 4 dr.	1 oz.	4 oz. 2 dr.	6 oz. 6 dr.	8 oz.	7 oz. 4 dr.	7 oz.
Milk sugar (by measure, *not* by weight)	3 dr.	4 dr.	6 dr.	1 oz. 1 dr.	1 oz. 2 dr.	1 oz. 7 dr.	2 oz. 1 dr.	2 oz. 4 dr.	2 oz. 4 dr.
Lime water	None	3 dr.	4 dr.	6 dr.	1 oz.	1 oz. 4 dr.	2 oz.	2 oz. 4 dr.	3 oz.
Total quantity for 24 hours (made up by addition of water)	5 oz.	8 oz.	12 oz.	18 oz	24 oz.	30 oz.	36 oz.	42 oz.	48 oz.
Quantity in each bottle (for one feeding)	4 dr.	6½ dr.	1 oz. 1 dr.	1 oz. 6 dr.	3 oz.	3 oz. 5 dr.	4 oz. 4 dr.	6 oz.	8 oz.
Total number of bottles	10	10	10	10	8	8	8	7	6
Intervals between feeding	2¼ hrs.	2¼ hrs.	2¼ hrs	2¼ hrs.	3 hrs.	3 hrs.	3 hrs.	3½ hrs.	4 hrs.

1 oz. equals 2 tablespoonfuls or 8 teaspoonfuls. 1 dr. equals 1 teaspoonful.

DIRECTIONS.

The milk, cream, milk sugar, and lime water are to be measured in a small graduated medicine glass, the milk sugar dissolved in double the amount of hot water, and this together with other ingredients, poured into a graduated glass jug—water being added to the required mark.

Cream.—If cream of the standard of 16 per cent. fat cannot be obtained from the dairy, thick centrifugalized cream should be diluted with milk until it runs almost as freely as milk.

Sterilization.—For this purpose the Soxhlet apparatus is the best. The milk mixture must be divided into the appropriate number of bottles and sterilized for five minutes.

If the Soxhlet apparatus is not used, pour the mixture into a large bottle, stand in saucepan of warm water, and keep at boiling point for five minutes, then take out and close the opening of the bottle with a plug of clean cotton wool, keep the bottle in cool place, and take out sufficient for each feeding as required.—DR. ERIC PRITCHARD.

SOME OF CHILDHOOD'S AILMENTS.

IT is common enough to hear people say: "My baby has a cough." We are apt to personify the cough and to regard it as a disease in itself. This is an almost universal error and leads to much confusion. Cough is a symptom, not a disease, and the aim should be to discover and treat the disease which is the cause of the cough.

Some people think that the doctor should always stop a cough at once. Sometimes cough is in itself an evil, and sometimes not; that is, a constant, dry, ineffectual cough may deprive a child of rest and sleep, and if the cause cannot at once be reached it may be necessary to resort to anodynes. On the other hand, cough is sometimes only an effort of nature to expel the secretions which have accumulated in the bronchial tubes, and in this case should be aided rather than suppressed.

Perhaps the most frequent cause of cough is an acute bronchitis which may exist independently or as a symptom of some other affection, for instance, measles or influenza. Acute bronchitis sometimes results by extension in bronchopneumonia, a form of pneumonia quite common in children. Less commonly we observe chronic bronchitis as a cause of cough.

When the paroxysms of cough are unusually violent, and especially if the child becomes red in the face while coughing, or if it vomits food recently taken, the possibility of whooping cough should be borne in mind, even if the characteristic whoop is not present.

When the cough is barking or croupy in character, and especially if there is hoarseness or loss of voice we think at once of diphtheria of the larynx, the so-called membranous croup.

"Catching cold" is popularly supposed to be responsible for all kinds of coughs and sore throats, and for diseases like phthisis, pneumonia, grip, etc., etc., which are accompanied by cough. It is probably true, however, that in the great majority of cases not ordinarily classed as contagious, the trouble is due to infection and is, to a greater or less extent, communicable. A child with cough should be kept as far as possible from contact, and especially close contact, with other children. The sooner parents recognize that not only the diseases usually so much dreaded, like scarlet fever and diphtheria, are contagious, but that this is also true, even if in less degree, of all coughs, colds and sore throats, the better for the children.

We will not undertake to discuss here the measures of treatment. This is the province of the physician. It will do no harm, however, to mention one or two things which should not be done.

Do not give any of the so-called cough syrups, so often recommended by druggists and friends. Do not give any of the cough syrups at all unless ordered by the doctor. They are used by physicians much less than formerly; as a rule, they serve no other purpose than to interfere with digestion.

As a result, doubtless of the idea that all coughs are due to "catching cold," has arisen the notion that all children with cough should be kept in the house and jealously guarded from the out-door air. This idea is fallacious, and has done much harm. Of course, it may be necessary in some cases for the child to remain in the house, or even in bed, but the ventilation should be of the best. In many cases, and especially in whooping cough, the child should be kept in the open air as much as possible. As might be expected, pure air is one of the most effective remedial agencies in respiratory diseases and indeed in all diseases.

A violent paroxysm of coughing often causes vomiting. This is especially true in whooping cough. When a child vomits the contents of a meal just taken, a glass of milk or other nourishment should be given, to take at least in part the place of the meal which has been lost. Food should be given at such times and in such quantities as may best enable the child to retain and digest what it needs.

A HUMORIST'S VIEWS ON BABIES.

I like the idea that a baby doesn't amount to anything! Why, one baby is just a house and a front yard full by itself, one baby can furnish more business than you and your whole interior department can attend to, he is enterprising, irrepressible, brimful of lawless activities, do what you please you can't make him stay on the reservation. Sufficient unto the day is one baby. As long as you are in your right mind don't you ever pray for twins. Twins amount to a permanent riot, and there isn't any real difference between triplets and insurrection.

MARK TWAIN.

"VIYELLA"

THE NEW CLOTH

for Ladies' Flannel Waists,
Dressing Sacques, Children's Frocks, etc.,
in all the latest colorings and designs,
for the Fall Season, 1901,
can be obtained at all leading
Dry Goods Stores.

"VIYELLA" is stamped on every 5 yards.

Also a very desirable weight for
Ladies' Golf, Tennis and Yachting Suits.

DOES NOT SHRINK.

"Mizpah" Valve Nipples

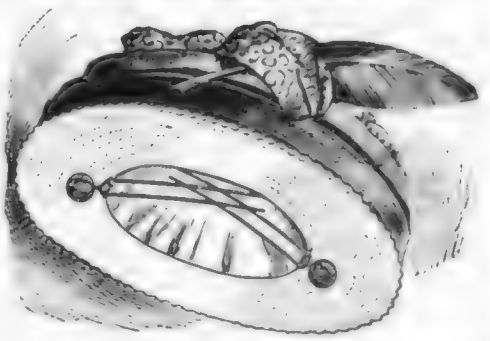
WILL NOT COLLAPSE

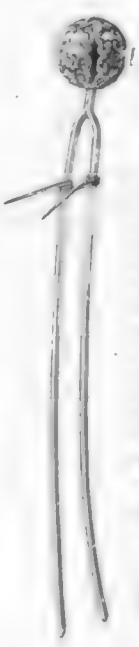
and therefore prevent much colic. The valve prevents a vacuum being formed to collapse them. The ribs inside prevent collapsing when the child bites them. The rim is such that they cannot be pulled off the bottle. *Sample Free by Mail.*

Pat. Apr. 10, 1888

WALTER F. WARE, 512 Arch Street, Philadelphia, Pa.

"The Perfection"





SAFETY HAT PIN

SAVES THE HAT INSTEAD OF DESTROYING IT.

A wonderful little article every lady should have. Costs no more than old style pins. Gives ten times the satisfaction. Impossible to lose. The only pin that does not damage the hat, as it is attached to the sweat-band instead of through the band and body. Removed from one hat to another in an instant. It has no points to prick into the head, but conforms to the shape of the head, lies close and holds secure. This pin does the work of an ordinary hat pin better, looks neater, lasts longer, and does not cost a cent more.

Finished in gilt, silver or black, with handsome filigree head. AGENTS WANTED.

Price, 25 Cents.

At All Dry Goods Stores,

or L. MULLER,
731 7th Avenue, New York.

Please mention PICTORIAL REVIEW when writing to advertisers.

GIRLS' REEFERS.

(Described on page 13.)

THE HOME DRESSMAKER

CONDUCTED BY MLLE. PRATIQUE.

LITTLE GIRL'S REEFER.

THE subject which will be of the greatest interest just now especially to mothers, is the fashioning of a convenient little coat or reefer for school wear, or one that will do for intermediate use. The little

Fig. 322.

coat illustrated on this page and again elsewhere in the current number is one that presents very few difficulties to the home dressmaker. It is easy to make and is at the same time stylish and comfortable. The only part that needs very particular fitting is the yoke, the coat itself being loose, with only slightly fitted side or under-arm seams.

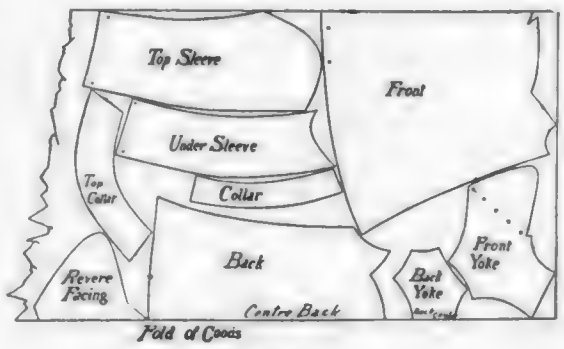
The pattern is placed on the material as shown in Dia. I. The center of the back as well as the center of the back yoke are placed on the fold of the goods and the front edge of the front is placed on the selvedge. A line of perforations indicates where the rever turns back from the front yoke. The revers facing as well as the top or turnover collar may be made of the same material or may be of velvet, as shown in the illustration.

After the different parts have been cut out, they are carefully basted together, then the coat is fitted and the alterations, if any, made. When basting the coat to the yoke the greatest precaution must be taken not to stretch the edges of either or they will bulge in a most unpleasant manner.

Before the seams of the sleeves are joined the ornamental stitching is put around the lower edge, and the same applies to the yoke.

It is optional whether the coat should be lined or not; if the material is heavy enough it will require no lining, much to the relief of the amateur, and all the finishing the seams require is binding.

The collar will, however, form an obstacle to even those who are a little beyond the amateur stage. As will be seen from the diagram, the collar, contrary to usual patterns, is cut in one piece and shows no seam in the center. The same applies to the turned-over edge. Both parts of the collar are faced, or rather interlined with a bias strip of tailor's canvas, and a piece of the same, of suitable size, is tacked against the revers between the cloth and the velvet facing. This canvas must be thoroughly pressed, after being dampened, with a hot iron. Then the velvet is cut to the required shape and the seams joined. The revers facing is adjusted after the canvas has been put in position. All this



Dia. I

is done when the garment has been tried on and after the seams are finished and pressed.

All selvedge seams should be notched or clipped before they are pressed or they will draw up the seam into puckers that no amount of pressing will take away. The seams should be slightly dampened, *of course on the inside*, and pressed with a heavy iron. If the seam, for some reason or other is glossy on the right side, perhaps because the pressing board was too hard, the gloss can be taken off by the following process: Place the garment on the pressing board with the right side uppermost. Put a sponging cloth, only moistened, not thoroughly wet, over the glossy part and draw a hot iron over it slowly, being careful not to press the material with the iron, as it will leave a mark that nothing can efface. The steam from the damp cloth will take off the gloss. When the material is dry give it a slight brushing to restore the nap again.

Arm-hole seams are pressed by opening the seam and pressing a little at a time, the latter being done to prevent stretching.

The sleeves must be faced at the wrists, especially if the garment is not lined, with a bias strip of silk of the same shade as the goods, and are then ready to be put into the garment.

The revers are cut in one with the yoke and the canvas interlining is cut half an inch smaller. The canvas should be a trifle looser than the material to permit the rever rolling over. It may be necessary to extend the canvas to the neck and shoulder, although this is rarely done in children's garments. The canvas is fastened to the cloth by "padding," which consists of half inch stitches that just catch up the material. After the rever has been pressed it is ready for the facing, which is first basted to the stuff and then slipstitched to position.

The stitched scroll border for collar and revers has been omitted, owing to the difficulties it would present to the amateur.

On heavy garments, such as jackets and coats, the seams, which are only one-fourth of an inch wide where there is to be no inside lining, are bound with bias strips of silk, satin, or Farmer's satin. These strips are usually cut three-quarters of an inch wide, and are sewed to the right side of the seam near its edge, to be rolled over and felled to the underside; or they may be stitched down from the top side close on the seam. If this is done well, it will make a neat finish. Or the strips may be applied before the seams of a garment are joined together.

GOLDEN FLEECE
WOOL WADDINGS
SUPERIOR QUALITY

For INTERLINING, PADDING, QUILTED LININGS, QUILTS and COMFORTABLES .....

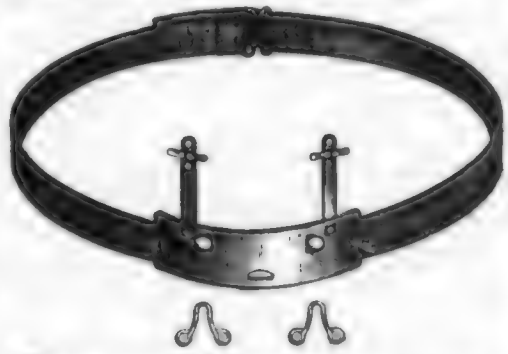
These WOOL WADDINGS represent the highest point of excellence possible in this class of manufacture. Vastly superior to cotton on account of lightness and loftiness.

A Medicated, Sterilized and Hygienic Wool Wadding . . .

No matting. Absolutely pure virgin wool, perfectly clean. Made for dress purposes in small sheets, for quilts and comfortables in two pound batts. Used by the best Ladies' Tailors and Dressmakers.
For sale by the leading jobbers and retailers.
We will willingly send a sample.

WILLIAM TAYLOR STEARNS
377 and 379 Broadway, New York

POSITIVELY THE BEST
The M. & J. Celluloid Skirt Supporter
Metal of all kinds is objectionable. Celluloid meets all requirements. No pins to tear the garments.



With the perfect M. & J. Supporter you have a waist supporter, a petticoat supporter and a dress supporter all in one. It is a relief from backaches, as weight of all are borne from the corset back.
It gives the high back and the extended front effects without extra appliances. "The M. & J.," the delight of ladies, has no equal. For sale at all dry goods stores, or direct. AGENTS WANTED.
Silk Webbing, 65c. Cotton, 35c.
J. M. BURNS, 54-56 Franklin St., New York

Largest House in New York City.
SEVEN STORIES OF
Dressmakers' Supplies

LATEST NOVELTIES.

Dress Trimmings,	Jets, Buckles,
Silks, Velvets,	Linings, Buttons,
Laces, Veils,	Passementeries.

Cheapest House in U. S.
It will pay you to give us a call.
Max Mandel,
74 Hester St., NEW YORK.
Telephone—2194 Spring.

Please mention PICTORIAL REVIEW when writing to advertisers.

GIRLS' SIMPLE FROCKS.

(Described on page 13.)

THEIR PARTING.

(Continued from page 23.)

"We will meet again, Helen."

"No, Harry, never again; it must not be. Love between us can then be only sin, for you know I am not free. I could not do that even for you!"

"Ah! why do you remind me of that—you are crying, Helen!"

"Kiss me just once, my love, my sweetheart: it is for the last time."

He bends over her and presses his lips to hers, warmly, passionately, and all the burning, ardent love they feel for each other is expressed in a close, clinging embrace. She is the first to recover, and, with one last, caressing look, she tears herself away and walks down the path, never once glancing back, while he remains as if rooted to the spot, looking at her retreating figure with all his heart in his eyes. His clear-cut features show a sincere regret mingled with a self-satisfied expression as he passes his hand over his forehead and murmurs: "Who thought it would end like this?" Then he goes to his club and engages in a most interesting game of poker, which detains him far into the night, and is so absorbing that he gives but a thought or two to the woman from whom he parted forever but a few hours before.

She goes home and locks herself in her room; in her own estimation she is very strong, very self-sacrificing. She looks in the mirror and finds herself very pale, very interesting, very beautiful, and regrets that Harry cannot see her at the present moment. Then she seats herself at a dainty little desk and writes a most sentimental letter to her betrothed.

"LET US QUARREL TO-MORROW."

My wife is one of the sweetest little women in the whole world, and I am not considered peculiarly cranky, but sometimes differences would arise, beginning with the most trivial things, which, however, being duly nursed, became of monumental proportions and often threatened the peace of the family. Of course, I was commonly the one to blame; in fact, as I look back on it now, I am sure I was always to blame, for I should have had the wisdom to give way on the non-essentials, and by a little restraint and gentle talk win my little wife over to my way of thinking. But instead of that, I feared I should sacrifice my dignity (!), as head of the family, by yielding. So sometimes I went to business without my good-by kiss, and two people were miserable all day.

But my little wife had an inspiration (most women have when things come to the breaking point), and the next time our argument was drifting near the danger line, she turned aside the collision by this womanly suggestion, "Howard, dear, let's quarrel to-morrow!" This was a proposal for an armistice. What husband could refuse? "All right," I said, "we will put it off till to-morrow," and we laughed and talked of other things. But to-morrow did not come. Indeed, to-morrow never comes; it's always a day ahead; and if we can only keep our quarrels till then there will be no more heart-broken little wives at home and fewer "blue" husbands at the office. "Let's quarrel to-morrow!"

NOVELTIES IN TAILOR MADE FURS.

Some of the most charming and up-to-date styles of the season in fur garments, as well as in smart costumes, are shown by the well-known firm of A. C. Weingarten, 37 West Thirty-first street, New York. Mr. Weingarten has a firmly established reputation as a first-class ladies' tailor, and his street costumes, as well as his fur garments, meet with the approval of New York's best gowned women.

YOUR HAIR.

One of the greatest charms a lady can have is a luxuriant growth of hair, but statistics show that over 60 per cent. of ladies are not so fortunate, hence they must devise ways and means to overcome their unfortunate condition. To do so successfully it is necessary to have such work that will defy detection. A wig or a wave made by the old methods of construction is thick and heavy, consequently a lady must suffer from the heat, as they have no ventilation, and worse, they look false and wiggle. The old method of making a switch on stems is an objection, as they are stiff and bulky at the top and unless a lady is very careful the end of the switch is exposed no matter how nicely she does up her hair in order to overcome these difficulties. The W. A. Barritt Company, of New York city, have introduced an entirely new method of manufacturing human hair goods. Their waves, bangs, etc., etc., are made without wire lace or net. They are made thin, so that they look natural and cause no heat. Their switches are made of all long hair with absolutely *no stems*. These switches can be divided and dressed in any style desired. In fact, they can be handled the same as your own hair. For the benefit of our readers who are so unfortunate that they have to rely on the hair dealer to supply them with what nature has omitted, we call your attention to the advertisement of the Barritt Company on page 23.

The enterprising firm of Mendel & Johnston, 14 West Twenty-second street, have an extensive line of those little labor-saving devices for the workroom, such as Pinking Machines, Cutting Discs, Plaiters, Button machinery and all the different sewing machine attachments, which go to make dressmaking easier. They also publish a catalogue describing these articles and will furnish one on application from any of our readers.

MIZPAH PESSARY
An unexcelled Uterine Supporter.
The center tube holds it in position, and it cannot become misplaced. It is soft, light, and comfortable, easily placed in position, and just as easily removed. Ask your Druggist, or send for descriptive circular to WALTER F. WARE, 512 Arch St., Phila

New Dress Trimming Store
All New Goods. Imported Novelties for DRESSMAKERS and LADIES' TAILORS. Big Variety. Very Low Prices.
R. FEIRMAN,
716 Lexington Ave., bet. 57th and 58th Sts.
NEW YORK

FRENCH PLAITING ESTABLISHMENT
Manufacturer of Accordion and Side Plaiting, in any goods, without injuring the colors; also pinking.
Orders by mail or express filled in 12 hours. No order too small or too large.
Work done at the Lowest Figures.
J. M. GLORIEUX,
134 Lexington Ave., New York.

Falk and Dannenberg
562 Third Avenue
Branch Store Bet. 37th-38th Sts.
180 Eighth Avenue
. . . NEW YORK

Dressmakers' and Ladies' Tailors' Supplies
TAFFETA SILK, SATINS, CANVAS, WHALEBONES, BELTINGS, BUTTONS, and all other articles pertaining to this line. . . A COMPLETE ASSORTMENT ALWAYS KEPT ON HAND.

PLAITING ALL ORDERS EXECUTED AND SHIPPED SAME DAY AS RECEIVED.
MOUNT MORRIS PLAITING WORKS
FALK & DANNENBERG, Props.
562 Third Ave., Bet. 37th and 38th Sts. NEW YORK

PRICE LIST

Accordion Plaiting

From	1 to 5 inch	. . .	4c per yard
"	6 to 10 "	. . .	5c "
"	11 to 15 "	. . .	7c "
"	16 to 20 "	. . .	10c "
"	21 to 25 "	. . .	15c "
"	26 to 30 "	. . .	20c "
"	31 to 45 "	. . .	25c "
"	46 to 60 "	. . .	40c "

Knife or Side Plaiting

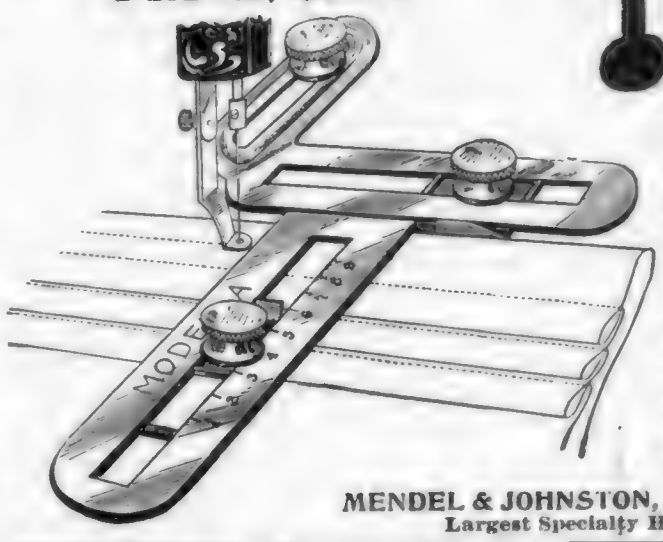
From	1 to 3 inch	. . .	2c per yard
"	4 to 6 "	. . .	3c "
"	7 to 10 "	. . .	5c "
"	11 to 15 "	. . .	6c "
"	16 to 20 "	. . .	8c "
"	21 to 24 "	. . .	12c "

SKIRTS SUN PLAITED $2 00

We prepay return express charges on all orders amounting to 50c or more.
Best Work at the Lowest Prices. Circular sent by request.

MENDEL & JOHNSTON'S
Dressmakers' Specialty House
14 W. 22d St, New York City

Model A TUCKER
Will Do Work Superior to Anything Hitherto Offered for Tucking. . . . . .
Tucking without creasing for Tucks.
Tucks without marking.
Tucks woolen goods without basting.
Tucks in clusters without marking for clusters.
Fits every machine, including Wilcox & Gibbs.
PRICE, $1.00

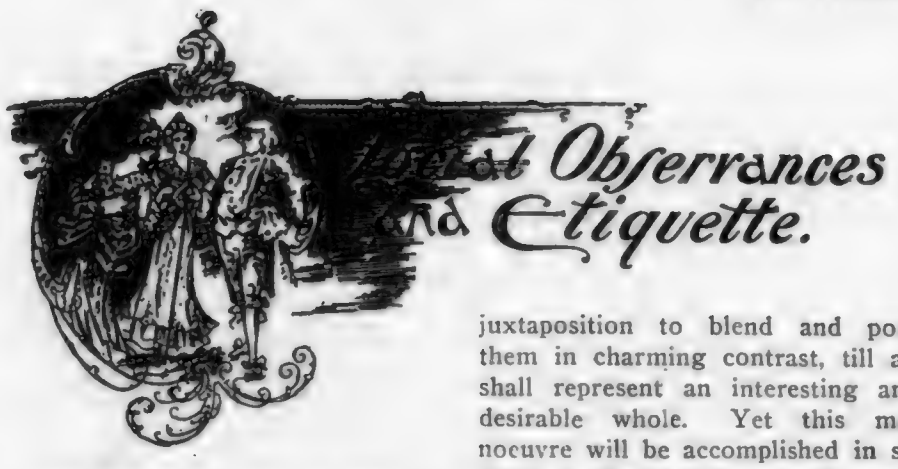


Royal Pinking Machine
To meet popular demand for pinking this season we are offering above machine, with two cutters, complete for the sum of
$3.00
Special Lot Dress Forms $1.00 while they last
When you are unable to get what you want from your regular dealer you are sure to get it from us. Prompt Delivery.
Lowest Prices.
MENDEL & JOHNSTON, 14 W. 22d St., N. Y.
Largest Specialty House in U. S.

Please mention PICTORIAL REVIEW when writing to advertisers.

MISSES' DRESSES.

(Described on page 13.)



DELIGHTFUL HOSTESSES.

VISITING and calling are social duties that every one must take upon themselves to a greater or less extent according to the size of their circle of friends and acquaintances. In some houses we feel we must merely endure the time of the visit and in other houses it becomes a real pleasure. You would not miss the cheering hour or half-hour for worlds. The sense of comfort is conveyed to you not so much by the active as by the passive agency of your hostess. You may associate with her neither wit nor wisdom, beauty nor brilliancy, yet, in a negative manner—like the Supreme Being of the Orientals—she will inspire all these things and infuse a suggestion of them into the atmosphere which surrounds her. The secret of her subtle influence lies in the fact that, together with a sound heart, she has a sound head, a head where the uncommon and very valuable quality of tact dominates all other qualities. She is a person who may never say a wise thing, but who will certainly never do a foolish one. Her remarks will be devoid of honey, but they will as certainly be devoid of sting. In these days of problems and fads and convictions, non-committal manner steers her in and out of the most earnest coteries, and allows her to accomplish a reunion of causes without the friction that usually results from the abrupt mingling of fervid antagonisms. The art of chatting with the young and insignificant without patronage and conversing with the old and prosy without a hint of boredom comes naturally to her, for she has a species of social eclecticism which is ready to discover and appreciate the good in warring and sometimes disconcerting elements. *Tout vérite n'est pas bonne à dire* is the motto of her house, and the delightful hostess takes care that her drawing-room shall not become a centre where home truths are allowed to leak out and dampen the spirits of her guests.

She will so ingeniously arrange the drift of conversation that no inquisitive questions shall probe beyond the smooth surface of debate. and that no bristling arguments shall cause even temporary ruffling of social serenity. As an artist she will collect together her colors, the many and varied mental colors by which we are all distinguished, and so contrive by the elegant art of juxtaposition to blend and pose them in charming contrast, till all shall represent an interesting and desirable whole. Yet this manœuvre will be accomplished in silence, a silvery silence and sweetness that will breathe over the whole picture and pervade it, and serve, even as served the silvery grays of the great masters, to bring the most effulgent harmonies or contrasts into fine reposive unity.

While bountifully imparting so much, she yet maintains a gentle reserve. The personal element is never apparent; the *ego* is neither hidden nor repressed, it is merely so liberally and equally distributed and diffused among her friends that its atomic proportions cannot be traced. And all this is done with so soothing and enchanting a tranquility that we take to ourselves the credit of being unusually suave and good-natured, of being each individually the one who is allowed the free run of this hospitable hearth and home. The Eastern hostess, when she greets you, waves a graceful hand and says, "*This house is yours*," and straightway she entertains you as though you were the owner and she the servant.

The delightful hostess, with never a word uttered, conveys to you the same sense of ease, extends the same species of courtly yet intimate welcome. Under her roof petty ambitions and jealousies seem to vanish away, the push and the bustle of life are lulled to a gentle hum of social sweet garrulity, and the sordid in us so effectually hides itself that we are prone to congratulate ourselves that this particular vice and ourselves are strangers. It is within her four walls that many a tiny rift is almost silently cemented and many a threatening split is as inconspicuously averted. We arrive morose and cantankerous—we leave her happy and soothed. When our fur is rubbed the wrong way we voluntarily seek her out. Without our confessing to it, we feel we shall leave her doorstep in smoother and more sleek array. And such will be the power of her magic that more often than not she will send us away in the firm belief that it is not *she* who is delightful, but that we ourselves are really the most misunderstood and charming people in the world!

* * *

CORRESPONDENCE.

Miss Evelyn W., Mass.:—The bride's mother enters the church just in advance of the wedding party, and is escorted by one of the ushers to her seat in the front pew. The order of the bridal party should be as follows:—The ushers, the bridesmaids, the maid of honor. then the bride with her father. The bridegroom and best man meet the bride at the chancel, they coming out from the vestry. When there are no bridesmaids or maid of honor, the ushers precede the bride and her father. There is no rule as to the order of the seating of the bridal party in the carriages conveying them to church, but generally the bride goes in a carriage with her father and maid of honor. When the father gives the bride away he steps forward, takes the bride's hand and gives it to the groom without saying anything, and then takes his place in the front row beside his wife. At a church wedding the sisters of the bride should wear hats. The father of the bride and the best man should wear frock coats, black or white waistcoats and white four-in-hand or ascot ties.

Mrs. F. T., New York:—Full evening dress for the theatre has not yet become fashionable in New York. You should wear some smart demi-toilette, with the waist as elaborate as possible, and of course you cannot wear a hat. Instead of this drape a lace or chiffon scarf about your head and you will be able to go to and from your destination in the car. Have your hair dressed in a becoming mode and wear some ornament in it. The question of theatre dress is still a puzzling one for no definite rules have been made concerning it.

Mrs. R. B., St. Louis:—You can either have your invitations written or engraved, as you prefer. If you are giving a large dance, and it is to be a very formal affair, your invitations should be engraved. If it is merely a small dance the invitations can be written, but the wording must always be the same—always in the third person. You can have R. S. V. P. in the corner, but that is not absolutely necessary, for etiquette demands that an invitation to a dance or a dinner should be answered immediately.

Miss Nellie B.—The present to the bride, if it is to be marked at all, should have the initials of her maiden name, as the gift is supposed to be sent her before she is married. Presents for a silver wedding should be marked with the initials of the recipient, or with hers and her husband's combined.

J. C. S., Conn.—It is customary to acknowledge a note of sympathy. It is not necessary to send a written letter in answer. A card with "Many thanks for your kind letter" written on the top of it is sufficient, provided one does not feel equal to answering the letter any other way. A good rule to follow as regards letters of all kinds is that if any one takes the trouble to send you a letter the least you can do is to return the compliment by answering it. If your circle of acquaintances is very large you can have cards of thanks specially engraved.

A
SILK-E-SKIRT
LOOKS LIKE SILK
--COSTS LESS....

$2.00 Delivered

$2.00 Delivered

PRIZE DESIGN NO. 604.

This design is our regular $5.00 Skirt, which we sell you at $2.00 to introduce SILK-E. Made with 3 rows of full ruffles, and 1 row of fancy cord on each ruffle Pointed and gathered ruching running from top ruffles to the heading of same, making a most beautiful effect. A satisfactory skirt in every particular.
Colors: Black, Old Rose, Pea Green, Heliotrope, Lavender, Cardinal, Royal Blue, Turkey Red.
Lengths: 39, 40, 41, 42 inches.

Send $2.00 to
H. C. NATHAN, 721 Broadway, N. Y.
Satisfaction guaranteed.
AGENTS WANTED.

BLACK GOODS
THAT ARE BLACK
We sell only BLACK GOODS of perfect shade and best manufacture. *Send for Samples.*
Leahy, Purcell & Co.
TOLEDO, OHIO.

A Marvelous Offer!

Justly celebrated **Genuine Barrios Diamonds** in Rings, Pins and Studs $1.00 each. Earrings $2.00 per pair. Mail orders filled promptly upon receipt of price. Send for catalogue.
The Barrios Diamond Co.
1139 Broadway, New York, U.S.A.

Please mention PICTORIAL REVIEW when writing to advertisers.

GIRLS' STREET DRESSES.

(Described on page 13.)

THE APPLE OF PARIS

THE CARE OF THE HAIR.

THE vital necessity of caring for the hair while one is young and healthy cannot be too particularly emphasized. Never begrudge an extra ten minutes, morning and evening, spent in first brushing the scalp and then leaving the locks loose for a time, so that the air can freely ventilate. Our hair and head need just as much, if not more, attention than other portions of our body, and will be most grateful for the benefit they receive.

First a word as to the choice of a brush and comb, because upon the selection of these depends a great deal whether you lose some of your treasured tresses or retain them luxurious or vigorous until the meridian of life is reached.

Do not be tempted when purchasing your brush to study appearance, that is, if you can afford only a moderate sum do not let a showy handle take your fancy, unless the bristles are on a par with it. A brush must have well-set bristles, and those of medium size and of irregular length are best. Nothing is more objectionable than a harsh brush, for it irritates the scalp instead of cooling, soothing and cleansing it. Dust is continually flying in the air, and it settles on the hair as well as elsewhere. It can be removed only by daily brushing the strands of hair, steadily, gently and not harshly. There is an art in knowing how to brush the hair properly. Slow and steady should be the strokes, not in jerks.

The selection of a comb requires even greater discretion than the brush, for it has to disentangle the hair and comes in closer contact with the scalp than the latter article. A comb with the teeth the same size is the most satisfactory, and is not cumbersome either. Metal combs are an abomination. If you cannot afford real shell, choose a good horn, or, better still, a celluloid one. But remember that this latter must not be put into hot water, nor dried quickly in a warm place. Whichever kind of comb you choose, see that the teeth are all perfectly smooth and not such as will pull or split the hair.

Borax is the best cleanser for brush and comb. Another way of cleaning the brush and keeping the bristles firm and strong is this, viz.: After cleaning them, rub some common wet flour among the bristles and allow it to dry thoroughly, then remove the flour by striking the brush against some hard substance, and you will find it as good as ever. So much for the comb and brush. Now let the care of the hair claim our attention.

We notice it wither, then become dry and lusterless, and on plucking one out notice, perhaps, that the little white substance at the end is looking lifeless and shriveled. At once we must supply a good nutritive tonic, and though there are several reliable ones, the two following are most excellent. The first should be used only if the scalp is not easily irritated, as cantharides increases this affliction:

Oil of rosemary	¼	oz.
Tincture of capsicum	4	grs.
Tincture of cantharides	2	drs.
Glycerine	2	drs.
Rum	4	ozs.
Distilled water	1½	ozs.

If the scalp is easily irritated, use this stimulating ointment, which acts as a tonic to the hair as well:

Sulphate of quinine	12 grs.
Tincture of capsicum	1 drm.
Lanoline or vaseline	1 oz.

Never use cold water for the hair, thinking it will strengthen it, as it has a contrary effect, and destroys the color and bright tints very quickly. Brunettes should use a wash in which red wine is the chief component, and blondes white, if they do not want their hair darkened; a very suitable addition is a small teaspoonful of carbonate of soda and an egg.

Washes containing ammonia should never be used by those having dry hair; a little pure castor or olive oil should be substituted in any recipe containing it.

The hair should never be cut more than once a month; the ends only must be cut or singed. Children, too, should never have their heads cropped except in cases of illness. The most lovely heads of hair I ever remember belonged to three girls whose mother had never allowed any more than the extreme ends to be cut, while another little girl of three, with pretty brown curly hair, lost both color and curl by having it cut quite close to her head.

To keep the hair clean and silky it must be brushed often and regularly. No amount of combing will produce a like effect. Provide yourself with a brush of the finest bristles, which must be long enough to penetrate the hair to the scalp. Never use a wire brush, and a comb should be used only in arranging the hair. First wash the hair in a lukewarm water with a few drops of ammonia, or a fine quality of soap may be used. Shampoo the head thoroughly, using a nail brush kept for the purpose to cleanse the scalp. Rinse well in clear water, or, if the hair is harsh and dry by nature, use a little glycerine in the rinsing water, and if very moist a little glycerine and borax may be used. Rub the head and hair as dry as possible with a coarse towel, then allow it to hang over the shoulders, and brush with a soft brush.

* * *

FACE POWDERS.

Face powders tend to dry and shrivel the skin, and many of them contain poisonous ingredients aside from their drying effect. If powder is used at all, it should be of well-known purity and applied over a simple cold cream, which has first been well rubbed into the skin and then wiped off, so that the small particles of powder may not lodge in the pores. All powder should invariably be washed off at night.

Overheated rooms are a frequent cause of parched, withered and colorless skins. Anything which dries unduly the natural oil of the skin is provocative of wrinkles. Pimples are the bane of the youthful skin, wrinkles of the aged. The one is caused by excess of oil, the other by lack of it.

The following liquid whitener will in many cases be preferred to even the best powder:

Liquid Whitener—One quart water (previously boiled and strained); alcohol, 30 drops; oxide of zinc, 1 ounce; bichloride of mercury, 8 grains; glycerine, 20 drops. Take four ounces of the water and heat it to boiling; dissolve the bichloride of mercury in this hot water and add the alcohol. Mix the zinc and glycerine together in a bowl; pour the larger portion of the quart of water in; stir, then add all the diluted bichloride of mercury and alcohol. Bottle and shake always before using. Apply the liquid with a small, soft velvet sponge.

Liquid Rouge—Carmine, thirty grains; ammonia water, 1 dram; rose water, 4 ounces; essence of rose, 1 dram. Mix and set aside for twenty-four hours; shake the bottle frequently and filter, when it is ready to use.

* * *

APHORISMS.

The moment a husband utters a criticism upon his absent wife in the ear of any woman, he proves himself cowardly and contemptible.

* * *

Sometimes the only way a wife can make her husband understand her is to die. Then he sees and admires all her sweet, tender qualities.

A Skin of Beauty Is a Joy Forever.

DR. T. FELIX GOURAUD'S

ORIENTAL CREAM, OR MAGICAL BEAUTIFIER,

Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. On its virtues it has stood the test of 53 years—no other has—and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut-ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day. **GOURAUD'S POUDRE SUBTILE removes superfluous hair without injury to the skin.**

FERD. T. HOPKINS, Prop'r, 37 Great Jones St., N. Y.

For sale by all Druggists and Fancy Goods Dealers throughout the U.S., Canadas and Europe.

Also found in N. Y. City at R. H. Macy's, Wanamaker's, and other Fancy Goods Dealers.

☞ Beware of Base Imitations. $1,000 Reward for arrest and proof of any one selling the same.

Every woman may acquire

A BEAUTIFUL FIGURE

Without it beauty counts for nothing. "NOYLENE" develops your bust when all other preparations fail. When through experimenting, try it. Established since 1888. Price, $2.00. A FREE SAMPLE of Instantaneous Perspiration Deodorizer sent for 10c. postage. Mme. Y. MARIE, Specialist, Ladies' Toilet Studio, 138 W. 116th St., N. Y.

☞ Note the TREATED side of this face. The habit of Frowning forever cured and

WRINKLES REMOVED AT ANY AGE.

"Anti-Wrinkle Sheets" work like magic while you sleep. They prevent lines from forming. Try them and be convinced. 25 and 50c. per package. Daily demonstrations (Friday excepted).

Mme. Y. MARIE, Specialist,

Ladies' Toilet Studio, 138 West 116th Street, New York.

FOR FIFTY YEARS!

MRS. WINSLOW'S SOOTHING SYRUP

has been used by **Millions of Mothers** for their children while Teething for over Fifty Years. It soothes the child, softens the gums, allays all pain, cures wind colic, and is the best remedy for diarrhœa.

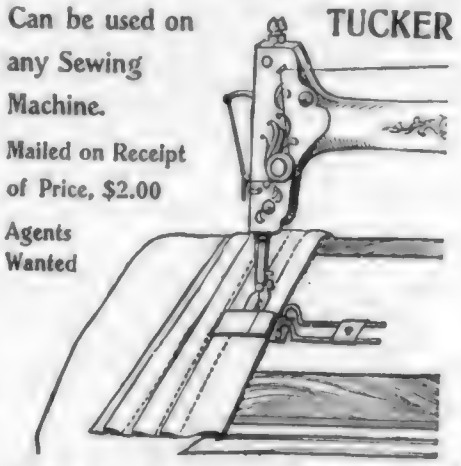
Twenty-five Cents a Bottle.

THE RAPID AUTOMATIC TUCKER

Can be used on any Sewing Machine.

Mailed on Receipt of Price, $2.00

Agents Wanted



Tucks with equal ease, all goods, Wool, Silk Poplins, Chiffon, Crepe-de-chine, and others that you heretofore were obliged to baste.

VAN MANUFACTURING CO.

Branch, Toronto, Ont. SYRACUSE, N. Y.

Please mention PICTORIAL REVIEW when writing to advertisers.

AN UNEXPECTED FINISH.

By Philip H. Hemyng.

I.

THERE was an immense crush, as there always was at one of Mrs. Dunbar's receptions. She held but two or three in the course of the season, and they were affairs of the first magnitude.

Captain Ronald and his fair young wife made their way slowly up the thronged drawing room, and their hostess infused an extra warmth into her greeting, and kissed the bride cordially; for it was Cicely Ronald's first appearance in society since her marriage five weeks before.

A good many eyes were turned in the direction of the handsome young couple as they passed into the fast-filling rooms.

"By jove," whispered one man to Harold Dering, "here are the Ronalds. An awfully pretty little filly, isn't she? I say, Geraldine Raye's here to-night. Fun if they meet, rival beauties, victor and vanquished, eh?"

"I fail to see where the fun comes in," said Dering, icily; and, moving away, approached the new comers. Ronald was his old friend; Cicely—well, there had been a time when Dering had hoped to win her heart. He had failed, but had schooled himself to accept the friendship she frankly gave him, without a sign to show that he remembered that day, months ago now, when he asked her to be his wife, and she had told him that her love was given to another.

They chatted for a minute or two, and then, as a little crowd gathered round the Ronalds, he passed on, and missed the scene that followed.

A tall, dark woman, superbly beautiful, and magnificently dressed, swept towards them, and tapped Ronald on the arm with her fan.

"How do you do, Captain Ronald? Won't you introduce me to your wife?"

Ronald started, and a dark flush rose to his handsome face as he turned and met the lovely, merciless eyes of Geraldine Raye.

"How do you do, Mrs. Raye?" he stammered. "Ah, yes—of course—my wife has been dying to meet you. Cicely, this is Mrs. Raye."

The beautiful woman laughed as she extended her hand to the little bride.

"The dying has been mutual, then," she said, lightly. "I've known this husband of yours a long time, Mrs. Ronald. Did he never tell you about me? Ah, I see he did not! Never mind, I am sure we shall be great friends. Where are you? Oh, you have taken a house in Seventy-fifth street. I shall call on you to-morrow."

Cicely murmured something conventionally polite in reply; but she felt strangely ill at ease. A sense of dismay, of approaching peril, assailed her. Somehow there was a threatening ring in the liquid voice and the smooth words; a menace in those wonderful dark eyes. She would have felt still more distressed had she heard the words that Mrs. Raye hissed rather than whispered behind her fan into Ronald's ear.

"I shall be in the boudoir in half an hour. Come to me there. You shall—you *must!*"

Half an hour later Ronald pushed aside the rose-colored portière of Mrs. Dunbar's boudoir, a sanctum known only to a select few, and found Mrs. Raye awaiting him.

Never had he seen her look more diabolically lovely than she did now, as she lay, half reclining, on a settee, waving her great feather fan slowly to and fro.

He came forward awkwardly enough, as though drawn unwillingly by some irresistible fascination, and stood before her with downcast eyes like a recalcitrant schoolboy.

"You sent for me," he said, hoarsely.

She raised her heavy lids and looked at him, laughing the while—a low, melodious laugh, that yet had no mirth in it.

"And you came! It seems that I still have some power over you. Well, so you are married. I didn't believe the news when I heard it. You don't look much like a happy bridegroom."

She laughed again, and he winced.

"What do you want with me?" he muttered. "Geraldine, why do you torture me like this?"

Her eyes flashed with sudden fury.

"Torture you? And what of *me?*—me, whom you swore you loved—swore it even when you had pledged your faith to that golden-haired doll yonder!"

He bent over her and seized her hand, with a grip against which her delicate glove was no protection—a grip that crushed her rings into her white fingers.

"Yes, I swore I loved you, as I did—as, God help me, I do!—and you laughed at me, mocked me, drove me from you with bitter words."

"George, let me go, you hurt me," she whispered, pleadingly. "There, that's better; sit down here. I mocked you? I scorned you? Oh, what blind fools men are! Didn't you see—didn't your heart tell you that I was not in earnest—that I did it to try you? And you believed me; you took your dismissal without a word, and left me. I waited for you to come back, and then—then I heard. I knew you must have gone straight to—to *her*. And now it is too late!"

If she was dangerous before, she was trebly dangerous now, with the tears shining in her brilliant eyes, her face so close to his.

"Hush, hush," he said, brokenly, "you have said it is too late, and it is. The old love is a thing of the past."

"Of the past!" she echoed bitterly. "Then you never loved me. George, look me in the eyes, and tell me that you love her—your wife."

"At least she is my wife," he said sternly, "and—and she loves me." His face softened as he spoke, and Mrs. Raye's hardened. "Geraldine, let the past be past; you go your way, let me go mine. Don't tempt me into forgetting what I am; don't help me to break an innocent woman's heart."

"Oh, her heart is a precious thing; but what of mine—of mine?" she cried passionately. "George, George, it's not too late; it is never too late for love—such love as I—I alone—can give you."

They had both risen, and stood close together facing each other. He caught her hands in his; her beauty bewildered, intoxicated him. For an instant there rose before him a vision of his wife's pure, innocent, young face, with the trustful, child-like blue eyes, but he banished it as he drew Geraldine's yielding figure into his embrace, and their lips met.

"He is mine!" she thought exultantly. "I will teach him that Geraldine Raye is not a woman to be scorned and thrown aside like an old glove." As a matter of fact, the "scorning" had been on her side; but feminine logic does not, as a rule, recognize these nice points. "I will break his heart, and her's, too."

But she whispered softly:

"You will come and see me to-morrow?"

"Yes, yes; I will come."

"Hush, some one is outside," she said hurriedly; and then, instantly assuming her usual calm, half supercilious demeanor, she added:

"Yes; it is delightfully cool here; but I think I am able to face the tropical heat of the *salon* now. Melba will sing directly, and I must hear her."

Ronald, who retained his composure with an effort, gave her his arm, and they made their way back to the crowded *salon*.

Geraldine glanced keenly round as they passed along the palm-decked corridor; but it was apparently deserted, for Dering, who was accompanied by Mrs. Ronald, and had drawn aside the portière unseen by the occupants of the boudoir, had dropped it instantly, and hurried his companion into the conservatory, which was also deserted, for every one had flocked to listen to the Queen of Song.

Cicely sank down into a chair, and Dering stood beside her, his heart wrung with mingled anger and pity.

"For God's sake, Mrs. Ronald, don't faint," he said, hoarsely, almost roughly. The sight of the anguish in her fair young face maddened him. "There's some mistake."

"There's no mistake," she said, wildly. "It was George—my George—my husband, and Mrs. Raye! Oh, what does it all mean? Mr. Dering, I have lost him, and I love him so. What shall I do?"

Dering metaphorically pulled himself together.

"Mrs. Ronald," he said quietly, "will you listen to me and take my advice, the advice of an old and a true friend? Do nothing. Try and forget that scene altogether. Don't let Ronald see that you know anything. My life on it he loves *you*. It is impossible that any man should love that—that woman when he has the right to love *you*. He was weak for a moment—men are all weak, and she is a dangerous woman. But it

(Concluded on page 36.)

The House Wife

USEFUL SUGGESTIONS.

MANGOES is a generic term in pickle nomenclature, and applies also to a specific variety. According to Mrs. Lincoln, they may be made from any fruit from which the seeds, stones, or inside portion can be removed, the cavity to be filled with a highly seasoned mixture, and the opening closed again in such a way as to give the appearance of whole fruit. Small green muskmelons and watermelons, green tomatoes, peppers, peaches, and large cucumbers are the usual fruits selected for this pickle. The process is similar for almost any of them after the fruit has been prepared for filling. In using peppers and green tomatoes, cut a circular piece from the stem, remove the seeds, and put the piece in place again. In the case of melons, cut out a piece an inch wide and three long, and scoop out the seeds and soft part. Cucumbers need an incision in the side, and small, sound, even rather green freestone peaches should be selected and halved. When the fruit has been prepared, let it soak over night in strongly salted water. In the morning drain thoroughly. Prepare a mixture with chopped firm white cabbage as a base, using three-fourths of this to one-fourth of chopped celery, or green tomatoes, or cucumbers. Sprinkle well with salt, and let it stand two hours. Allow one small onion, two or three nasturtium seeds, and one-half teaspoonful of whole mustard seed to each pint of chopped vegetables. Season to taste with ground cloves, cinnamon, allspice, ginger, pepper and salt. Mix well and press into cavities, fitting each cover where it belongs, and tie on firmly with fine twine. Put them in a preserving kettle, cover with cold vinegar and let them stand till morning. Then, if melons or cucumbers, heat through and simmer gently half an hour. Take out carefully, pack in stone jars and cover with cold vinegar. The following morning pour off the vinegar, add one-half cup of sugar to each quart of vinegar; bring to a boil and pour over the mangoes. When cool, cover and put away in a dry place. Pepper and tomato mangoes need only to be covered with cold vinegar after stuffing, and in a month will be ready for use.

Succotash, as served by the average cook, is merely cut corn and young Lima beans cooked together. To get the real flavor of this truly delicious dish the ears of corn, half a dozen perhaps, or seven if small, to a pint of beans, are first scored down each row with a sharp knife, then the tender pulp or kernel is pressed out from the ear. The cobs are then put into a quart of boiling water and cooked hard for twenty minutes. Remove the cobs, and in this water boil the beans for half an hour. Now, add the corn, and cook a few minutes longer. Season with pepper, a piece of butter the size of a walnut and half a teacup of thick cream. Thus prepared, the dish has all the flavor of the old-fashioned succotash, lacking the heavy richness that comes from boiling with pork and a stronger flavored bean, as was the formula of our grandmothers.

If the squares of toast on which the chafing-dish dainty, scrambled eggs and oysters, is served are spread lightly with anchovy paste before the mixture is poured over them, the flavor of the dish will be improved. The oysters should have the eyes removed and be cut very fine before they are stirred in as the eggs begin to thicken. Use the eggs in proportion of a dozen to a pint of oysters. A good pinch of paprika is a desirable addition.

A French cook never beats the whites and yolks of the eggs used in an omelet separately. They are broken together in a bowl and beaten till a spoonful can be taken up. Before they are beaten a tablespoonful of water to each egg is added, and when the mixture is ready for the pan, a dust of pepper and a half teaspoonful of salt to six eggs are lightly stirred in.

The English fashion of a buffet luncheon, and that very informal, is a growing one in New York homes. The meal, indeed, seems to be a law unto itself in each individual establishment. In one of the wealthy, ceremoniously conducted households of the city an occasional visitor found herself one day last winter in the morning room with other chance callers when luncheon was announced. The group adjourned to the dining-room, where a polished table was laid with exquisite tray and plate cloths. A butler, assisted by a second man, handed round a tray on which were two or three kinds of imported cheese, one cream and the others of heavier consistency. With the cheese was served a choice of biscuits, unsweetened and plain, or toasted. The best of English ale was poured into tall glasses standing at each plate, and with plenty of loitering chat the meal was finished, no other food being offered.

The idea of arranging a canopy over a bed with a Persian or Indian shawl should be carried out only where its suitability is evident. A dainty white bed of rather delicate design, in a room of pale hues so far as wall treatment and trimmings are concerned, is much more suitably draped with some lighter fabric and less dull and dark colorings. A more massive and solid brass bedstead in a large room in which rather rich and dark furnishings are the rule may have the shawl drapery with better effect.

At any time, however, since one associates with the bed the perfection of cleanliness and daintiness, draperies that indicate their ease in laundering are to be preferred. A brass or iron bed is incomplete without a valance or a long bed cover. The sheer valance of dimity or organdie or the cheap and effective tamboured muslin that is mounted on a sheet and spread over the springs before the mattress is put on is convenient and effective. A cretonne or chintz bedspread that hangs to the floor at each side is even more conveniently adjusted. This is usually made large enough to cover the entire bed, a bolster roll replacing the pillows during the day. These rolls are to be had as wire frames covered, or are stuffed with excelsior and various other cheap fillings.

A mixture easily prepared is excellent to rub up dressing table silver, particularly those articles with which soap and water cannot be used. To a pint of wood alcohol add about a third of a pint of chalk precipitate, shake well and let it stand over night, when it is ready for use. A little applied with a soft woollen cloth cleans and polishes silver excellently. The caution is emphasized that wood alcohol is very inflammable and must be used with care.

To hang portières in narrow apartment halls or in any place where it is desirable to have them at times out of the way, the long wooden arms moved on brackets will be the most convenient fixtures. In this way the portiere may be laid back flat against the wall if desired. This arrangement is useful in a basement hall. Here it is sometimes necessary to have the light from the area door and at other times it is desirable to shut off a kitchen or refrigerator view while passing to the dining-room beyond.

Baby's Comfort and Mother's Joy.

THE ACME
Shoulder Diaper Suspender

Patented May 8th and July 10th, 1900.

With Suspender—Comfort.
Without—Misery.

It is light, loose and elastic, and obviates the necessity of binding the diaper tightly around the infant's body; and at the same time holds it well up, while its elasticity allows the infant free use of its limbs.

It is a thoroughly washable article.

The Acme Shoulder Diaper Suspender takes all pressure off of the child's hips, while its bones are soft and compressible, thereby allowing better development of the pelvis. It is endorsed by leading physicians, a few of whom are: Dr. P. H. Reiche, Dr. Robert T. Wilson, Dr. Joseph E. Clagett and Dr. John B. Hart.

Price, 25 cents.

For sale at all Dry Goods Stores. If your dealer does not keep it, send 25 cents for sample.

Keys, Collier & Tillard, 88 Leonard St., New York.

Oh! how novel and dressy
is the patented
Double Button Shirt Waist Fastener
Used by all the leading Shirt Waist Manufacturers.
Sold by Jewelers and Department Stores.
The very latest novelty of the new century
SOLE MANUFACTURERS
THE LAWTON SHERMAN CO.
62 Page St., Providence, R. I.
GENERAL AGENT
S. E. BALLARD, 110 W. 126th St., New York
Patented Aug. 22, 1899.

RATH'S
HAIR DYE

In one liquid, is the only dye **guaranteed to be absolutely harmless.** It produces natural colors, makes the hair soft and glossy, is permanent and washable. **Guaranteed** to contain no nitrate of silver, lead, sulphur, mercury, aniiin color or ammonia. Three tints: blond, brown, black. **Bottle $1**—by mail. Send for circular.

RATH'S TOILET CO.,
57 West 26th Street, New York City.

Please mention PICTORIAL REVIEW when writing to advertisers.

AN UNEXPECTED FINISH.

(Continued from page 34.)

will all come right if you will be guided by me."

"Do you think so?" she said, with a gleam of hope in her pathetic eyes.

"I am sure of it. I would stake my soul on it," he answered confidently.

II.

It was nearly a week later when George Ronald, after considerable mental conflict, in which his better self was vanquished, made his way to Geraldine Raye's sumptuously appointed flat on West Forty-fifth street. He found her attired in a ravishing tea-gown and entertaining Harold Dering.

"Confounded nuisance! Hope he will take himself off soon," he thought, as he nodded to his friend; but Dering seemed in no hurry to go. On the contrary, it was not long before in some subtle manner Ronald began to feel that he himself was *de trop;* and the idea brought with it a mingled sensation of pique and relief.

Accordingly, he determined to go, but managed to whisper hurriedly to Geraldine:

"Shall I see you to-morrow? When will you be *alone?*"

"Thanks," she said coolly; "Mr. Dering is going to drive me down to Claremont Park to-morrow."

He drove back to Seventy-fifth street, where he arrived just in time to accompany Cicely to the park; and strangely enough, by the time he reached home, the feeling of relief was predominant, and he was so engrossed i . Cicely that more than one laughing remark was elicited from fair acquaintances who noticed his absorption, and declared that

"Those ridiculous Ronalds seem inclined to extend their honeymoon indefinitely. Delightfully romantic, of course, but *so bourgeois!*"

The next day came, and the next, and still he had not had a tête-à-tête with Geraldine. At the end of a week he had ceased to desire one; and for her part she left him severely alone. When they met by chance her attitude towards him was that of a most casual acquaintance; and—significant fact—Dering seemed always to be in attendance on her.

It began to be whispered that the beautiful widow—whose dearest feminine friends found unfailing occupation in privately tearing to pieces such shreds of reputation as she possessed—had added one more to her long string of conquests, and that Dering—the hitherto imperturbable and unassailable—was the man.

It even began to be rumored that he intended to marry her—how the rumor arose none could say; but certainly there seemed fair foundation for it.

The gossip was at its height in the last languid days of the season, when every little piece of fresh scandal is seized upon as in the nature of a godsend.

The crowd in the park and at the opera began to thin, and among the earliest to leave town were the Ronalds, who were off on a long yachting cruise to the Norwegian Fjords—to enjoy a second honeymoon, society said, with half-pitying, half-envious shrug; deciding, meanwhile, that Cicely must be cleverer than she looked to retain such a hold on her handsome husband, whose past friendship with Geraldine Raye was an old story.

One sultry afternoon Dering, as usual, made his appearance in Mrs. Raye's drawing room. A great change had come over her during the last few weeks; her beauty was as imperial as ever, but softened and chastened. For the first time in her life Geraldine Raye, the woman who had trapped a score of men, broken a dozen hearts—Geraldine Raye was in love.

She flushed like a schoolgirl, and her eyes gleamed with a light they had never known until lately when Dering was announced, but he had scarcely entered the room when her quick womanly intuition told her that there was a change in him.

"Is anything wrong?" were her first words.

"Wrong? Dear me, no; what should be wrong?" he said, lightly. "I have come to say goodby, that's all."

The color ebbed away from her lips and cheeks.

"Goodby?" she faltered. 'Why, where—where are you going?"

"Didn't you know I had joined Henderson's Central Africa expedition?" he asked, cheerfully. "We start to-morrow."

She made one step towards him, and stood still.

"Central Africa! You—are going to—leave me?" she stammered.

He raised his eyebrows slightly.

"I am certainly leaving New York," he said, quietly.

"Then take me with you."

"Take you!—My dear Mrs. Raye, it is impossible. There will be no ladies with the expedition."

"Harold, Harold, I don't understand you—what do you mean? Going away from me! And I thought you loved me—as I love you!"

His face paled a little.

"I am sorry, Mrs. Raye but—the fact is—we have been acting a little comedy—which is—played out!"

"A comedy?" she laughed hysterically. "A comedy? No, no, a tragedy is more like it, if you don't love me. Harold, I never loved a man before—I have not been a good woman—I liked to enslave men, to have them at my feet, but I never, never loved until I met you; and I hoped—ah, how I hoped—that you loved me! Don't turn away from me, don't despise me!" She was on her knees beside him by this time, clinging to his hand, and he sought in vain to raise her.

"I will throw all the past behind me, Harold. I will live only for you. I only want you to love me—to let me be near you."

"Mrs. Raye, you are uttering words that you will wish to recall," he said, sternly, as he forcibly raised her and seated her on a sofa, withdrawing his hands from her clinging grasp. "The time has come for an explanation between us. I—I have but one excuse for my conduct. Oh, don't think that I am not aware of the fact that I have behaved like—like the veriest cad!" The confession was the bitterest thing life had yet held for Harold Dering. "But it was to save my friend—to save Ronald."

Then she understood. She sat staring at him, all the light and life dying out of her eyes.

"Then," she said slowly, "you do not love me at all; you have been merely playing with me—fooling me?"

"Mrs. Raye, believe I am truly grieved to have pained you. I never dreamed you would take it in this way. I—I thought, I—knew you regarded men as your playthings, that you kept them in your train regardless of what hearts you might break; it seems I was mistaken. Will you forgive me?"

She continued to stare at him in that strange, dazed manner.

"I think you had better go," she said, quietly.

He took one of her limp hands and bowed low over it.

"Once more I crave your forgiveness," he said huskily. Goodby."

She sat quite still until his footsteps died away, and then started up wildly.

"Harold, Harold, my love, come back! Ah, he is gone, and it is too late—too late! I shall never see him again!"

She fell on her knees and buried her face in the cushions.

Meanwhile Harold Dering went sadly on his way.

* * *

THE GOLF GIRL.

The golf girl is not always mindful of her wardrobe, but is partially fond of novelties designed for convenience. The girl who plays good golf is not thinking of personal appearance while on the links, yet she may be pardoned wearing a becoming costume in golf. As in other social games suitable costumes must be provided.

The main thing in dress is neatness and plainness. It is often hard to convince a woman that she looks better in plain made garments than gaudy trappings. Yet it is true; the appropriateness of materials shows to advantage and makes the well dressed woman. A woman's hair should always be dressed well; her hands and nails spotless, thus giving the appearance of cleanliness, which is a first essential. And the golf girl wants her pompadour.

The present fashion in hair is hard to keep in order, on account of the interfering winds. Fuzzy tresses are becoming to some, while others need smoothness. The pompadour pulled over the forehead gives the hair a matted, tangled look, making the golf girl appear slovenly or careless.

"Oh, we are only going to play golf," is the excuse of the reckless girl. Nevertheless, this carelessness is noticed and commented upon by her dearest friends (who may be masculine in gender).

A golf girl may possess many accomplishments, yet if she is not neatly and appropriately dressed, the evidence of a well regulated mind is missing. On the links a man will first notice if a gown is neat, well-fitting, becoming, in good taste, and above all, up to date. You'd be surprised to know men's minds on the subject; even the caddie having his notion on golf dress.

There are many neat golf suits, with not even a necktie fluttering in the breeze or wings in the hat to serve as a sail, or long trailing skirts to sweep the dust.

There is always something new in what women call novelties of golf. The golf pin is a favorite little scarf or fancy pin, with the popular horseshoe and wishbone. Little straight bar steel pins as veil fasteners, the fad of the moment in veils requiring something fancy to keep them in place. Men ask each other why it takes the average girl so long to get ready to play golf, when really so little dress is needed. They little know that golf has its little elaborateness without which the golf girl were an ordinary mortal, not "an angel on the links." Bless you, in golf there's the driver, brassey, mashy, lofter, cleek, putter, niblick, bugler, mid-iron, etc., etc., to please.

* * *

APHORISMS.

The beginning and the decline of love both betray themselves by the embarrassment a man and a woman feel in finding themselves alone. So long as they are at their ease and cheerful together, things are going on all right.

* * *

Obstacles are in love what salt and pepper are in cookery.

* * *

True love is the most faithful guardian of a woman's virtue and of a man's fidelity. A lover who deserves that name, so far from attempting to destroy it, becomes, even for his own sake, the most watchful protector of it.

* * *

Tenderness belongs to women exclusively. It has an odor of sweetness, gentleness and purity about it which men do not exhale.—Max O'Rell.

* * *

"When Eve brought woe to all mankind,
Old Adam called her woe-man,
But when she woo'd with love so kind,
He then pronounced her woman.
But now, with folly and with pride,
Their husband's pockets trimming.
The ladies are so full of whims
That people call them w(h)imen!"

—Choate.

Correspondence

FOR the interest and benefit of our readers we will devote such space as may be found necessary to questions and answers appertaining to *Dress, Dressmaking, Millinery, the Toilet, Toilet Articles and Society Customs.*

SPECIAL NOTICE: Our readers are requested to send us suggestions or requests for fancy work that they would like illustrated and explained. All requests will receive attention as promptly as possible in our correspondence columns, and if sketches are sent us, drawings will be made and illustrated.

GENERAL RULES.—The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

1st.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

2d.—All letters must give name and address of the writer, *not for publication*, as we use the nom de plume or name you wish us to print with the answer to your questions. (Do not forget to write this under question.)

3d.—Questions relating to dress should give personal description as to age, height, blonde, or brunette.

4th.—Answers cannot be sent by mail unless return postage is enclosed.

D. D. S., Conn.—Small visiting cards are most fashionable for women, but it is always advisable not to go to extremes in cases of this kind. A very good size is two and one-eighth by two and three-fourths inches.

II.—Smooth, heavy materials are more fashionable than rough ones, although rough tweeds are never out of fashion. Fine, silky Henrietta is much used and is very nice for an all-black gown.

III.—Salt of lemon, also oxalic acid, will remove rust from white goods. Be very careful that you do not get any of either on your hands, as both are apt to give you blood poisoning if there is the slightest scratch.

Mrs. Nellie S., Vt.—The only way to increase your weight is a peaceful mind and absolute freedom from care and anxiety. At least ten hours' sleep out of every twenty-four, and naps during the day if possible. This sleep must always be natural. Nothing is so bad for the appearance and general health as sleep induced by anodynes or narcotics in any form. The diet should be liberal and should consist largely of food containing starch and sugar. Potatoes, fresh sweet butter, milk, cream, fruits cooked and served with sugar, all vegetables containing starch and sugar, such as corn, sweet potatoes, beans, peas, foods of the macaroni annd spaghetti kinds, fish and oysters, ice cream, desserts without pastry. Plenty of outdoor life and a moderate amount of exercise. Sleep in a well-ventilated room. No one can gain flesh if there is an internal disease, certainly not if there is any tendency to dyspepsia or liver trouble. Where the patient is plump in one part of the body and fails in another, a gymnastic course is advised.

Florida.—Regarding the making of a black satin Rhadame for a stout lady, we would suggest a seven-gored plain skirt with curving seams falling out into full folds at the bottom. At either side of the front gore trim the seams lengthwise, as this, together with the flowing lines of the skirt, will give height to the wearer. Let the trimming be of black lace or of the new black net embroidered with jet and steel spangles and beads. This trimming is very handsome and exactly suited to satin. Another way would be to have a narrow panel of black lace over white and an appliqué trimming of the same combination around the bottom, above a plaited flounce of black chiffon. The corsage, suitable for both skirts, could be made with a white vest covered with lace, which extends in back in the shape of a rounded yoke, the collar being of the same combination with a narrow edge of pale blue panne at the top. The satin where it touches the vest is cut out into an inverted scallop at each side just above the bust, and another scallop appears in the centre of the back. Border the satin edges around yoke and down the front with a narrow fold of black velvet piped with pale blue panne velvet. Have the sleeves fitted and completed with a puff of white satin and black lace reaching midway between wrist and elbow, with a narrow cuff of black velvet at the wrist.

If your customer does not wear the straight-front corsets urge her to do so, as they give her a much better figure and do not fit the waist over any corset except the one she will wear with the waist.

Whether a circular flounce on a silk skirt is lined depends entirely on the height of the flounce; if the latter reaches the knees you will decidedly have to line it, but if it is narrower a drop lining will be sufficient. The majority of skirts are made with drop lining and very few (generally those of very thin material) are made with material and lining sewn in the same seam.

Miss Jennie D., New York.—An orange tint is quite fashionable. Many black and white dresses have colored belts and rosettes and a great deal of corn color, and also orange veiled with white will be worn this Winter. Use the cuirasse of cream guipure for the low-necked bodice and wear with it a skirt of crêpe de chine trimmed with velvet and guipure, the latter exactly matching that of the bodice.

Mabel B.—You are right; many of the remedies so advertised promise too much, and are probably harmful. We have inquired into these matters to some extent, and find that those remedies which most nearly work in harmony with nature herself have proven beneficial. Suppose you write to Mme. Marie for information; her announcement appears in this issue.

C. L. D., Washington, D. C.—The soap you are using evidently does not agree with your scalp. Try this shampoo: Yolk of one egg, one pint of hot rain water, one ounce of spirit of rosemary; beat the mixture up thoroughly and use it warm, rubbing it well into the skin of the head. Rinse thoroughly in several waters. This wash is good for dandruff where the ordinary shampoo fails.

* * *

"VIYELLA."

The excellent qualities of "Viyella," the high-class English cloth, are gaining more and more friends for it with every day. It is the ideal material for shirt waists whether intended for ordinary wear or for golfing and sporting purposes, and this fact is being rapidly recognized by the smart set.

One of the greatest points in its favor is its absolute unshrinkability and its durable qualities, the latter being at once apparent to every one who inspects the material. It is closely woven and compact, but soft and pliable. This alone, aside from the exquisite coloring, should make it welcome in every household.

It can be had in different weights to suit all purposes and when mothers have once learned that the cloth is all it is represented to be, that it will neither shrink, fade nor lose its peculiar luster after repeated launderings it will be their declared preference for children's garments.

Not alone is it admirably adapted for frocks for women and children but also for dressing sacks, pajamas, tennis and boating suits, etc. It is made in a variety of colors, including solid effects, stripes, plaids and checks, in light and dark shades, but all are characterized by exquisite and artistic taste in combinations and designs. It is manufactured by Wm. Hollins & Co., Ltd., Great Britain, and can be obtained at all leading dry goods stores.

The stamp "Viyella" is placed upon every five yards of each piece.

(Sold only in original packages.)

Everybody Now Drinks TEA-ETTE

People are fast learning the value of TEA-ETTE, and how important it is to use pure Tea. Physicians will tell you that Tannin is worse than alcohol Poison: TEA-ETTE is the best grade of tea with the (poisonous) Tannin taken out, retaining all the good qualities that Tea possesses People drink TEA-ETTE because they know it is the only Tea that is free from poison.

People that drink Tea cannot sleep.
People that drink Tea-Ette sleep like a top.

If your grocer does not keep it, insist on his getting it for you, or on receipt of 40 cents we will mail you a half pound of either Oolong, Mixed, English Breakfast or Ceylon flavors. Name the flavor you want.

ROYAL TEA-ETTE CO., Brooklyn, N.Y.

FURS FURS

Very few people buy new furs every season, therefore when they do buy a garment they should not deceive themselves by purchasing cheap furs.

As Fur Sets and Fur Trimming will be very popular this Fall and Winter, we are prepared to supply dressmakers and others with full sets or trimming by the yard. Special designs made to order. Salesman will call in city on receipt of postal. Out of town customers send pattern and we will give estimates.

WE MAKE GUARANTEED FUR GARMENTS.
WE SELL AT SATISFACTORY PRICES.
WE HAVE MANY CUSTOMERS FOR TEN AND TWELVE YEARS.
WE MAKE FUR GARMENTS OF EVERY DESCRIPTION AND CARRY A FULL LINE IN STOCK. REMODELING AND REPAIRING A SPECIALTY.

A. D. KESNER & CO.
52 6th Ave., Cor. 4th St., New York

No Person Should Die

of any kidney disease or be distressed by stomach troubles or tortured and poisoned by constipation. Vernal Saw Palmetto Berry Wine will be sent free and prepaid to any reader of this publication who needs it and writes for it. One dose a day of this remedy does the work and cures perfectly, to stay cured. If you care to be cured of indigestion, dyspepsia, flatulence, catarrh of stomach and bowels, constipation, or torpid and congested liver; if you wish to be sure that your kidneys are free from disease and are doing their necessary work thoroughly; if you expect to be free from bladder and prostate inflammation and from catarrh, rheumatism and backache; if you desire a full supply of pure, rich blood, a healthy tissue and a perfect skin, write at once for a free bottle of this remedy and prove for yourself, without expense to you, that these ailments are cured quickly, thoroughly, and permanently with only one dose a day of Vernal Saw Palmetto Berry Wine.

Any reader of the PICTORIAL REVIEW may have a sample bottle of Vernal Saw Palmetto Berry Wine sent free and prepaid by writing to Vernal Remedy Company, Buffalo, N. Y. It cures catarrh, indigestion, constipation of the bowels, congestion of the kidneys, inflammation of bladder, and enlargement of prostate gland.

There is no trouble and but a trifle of expense to cure the most stubborn case. Write for a free bottle.

Please mention PICTORIAL REVIEW when writing to advertisers.

Accordion Plaiting In Practical Use on All Kinds of Material for the Last Twenty Years

THE PIONEER

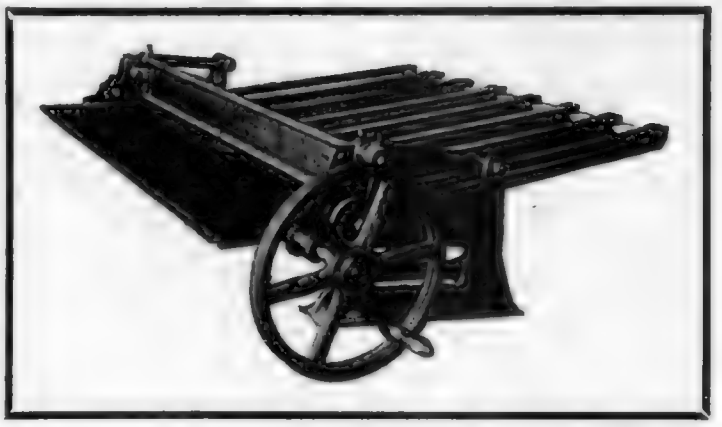
French Accordion Plaiting Machine

Patented April 30th, 1901.

Advantages Over All Other Machines

IT IS easily and readily adjusted from ⅛ inch plait to 1½ inch.
IT WILL plait a circular skirt ⅛ at top, graduated to 1½ inch at bottom.
IT WILL plait any material from chiffon to hair cloth, hemmed or seamed—in fact, any fabric without injury.
IT WILL plait heavy paper for accordion plaiting forms.
THE GOODS are plaited into a reefing frame and then removed to the steaming box for setting.
ABSOLUTELY the only accordion plaiting machine making a ⅛ inch plait.
THE PRINCIPLE upon which this machine operates enables it to do more perfect work and run faster than any other accordion plaiting machine, either by hand or power. Do not buy a machine until you have examined this one.
THIS MACHINE IS MADE IN THREE WIDTHS.

60 in. wide....$500
48 in. wide.... 300
36 in. wide.... 250



FULL DIRECTIONS go with the machine.

Prices

12 in. wide.....$15.00
18 in. wide..... 20.00

The New Pioneer Accordion Plaiting Machine

THE MOST COMPLETE Accordion Plaiting Machine ever invented. This machine adjustable to any size plait. Runs by hand or steam power.

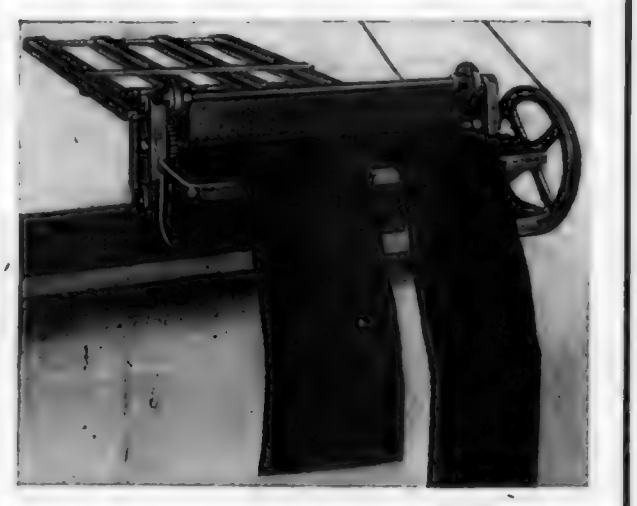
PLAITS the goods into a frame for steaming. No paper used.

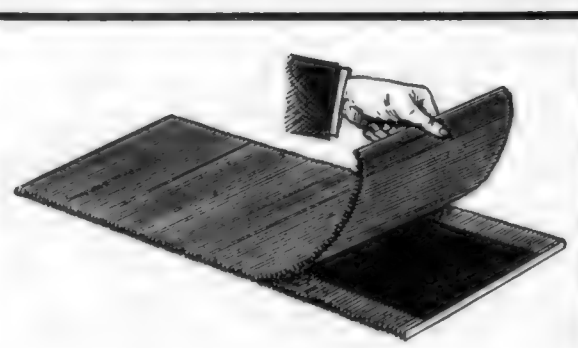
20 in. wide.....$100

The New Accordion Plaiting Machine

(Just Patented.)

DOES AWAY with hand work.
NO MORE sore fingers.
ANY CHILD can operate it.
A COMPLETE Accordion Plaiting Machine.
JUST adapted for dressmakers.
WILL PLAIT goods up in five minutes.





The Pioneer Accordion Plaiting Paper

MY PAPERS are made from the very best prepared manilla paper, are substantial, and can be used a thousand times. They will not make the goods wavy, always remaining straight.

I OFFER these papers at a very low price, so you can do your own Accordion Plaiting. Full directions for making Accordion Plaiting with every paper.

A SAMPLE of 1⅓ yards of Accordion Paper sent by return mail on receipt of **50c.**

THESE PAPERS sold cheap. All widths up to 48-inch made.

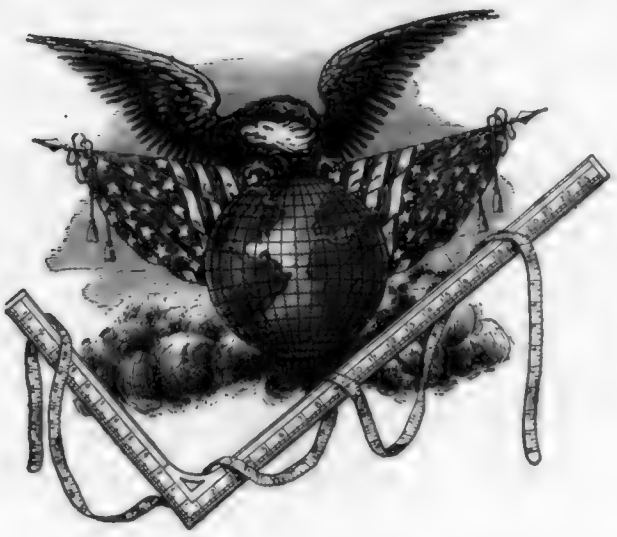
7 in. wide.....$1.50
48 in. wide.....16.00

INVENTOR and first manufacturer of plaiting paper by machinery.

H. S. BROWN, Inventor, 92 White St., New York

The American Fashion Co.'s

CUTTING AND DESIGNING SCHOOL



853 Broadway *NEW YORK*

Learn the American Fashion Co.'s

SYSTEM OF CUTTING

IT IS ABSOLUTELY THE BEST

In our school the pupil learns the art of garment cutting by the simplest and most practical system. We not only teach you how to cut all kinds of CLOTH and FUR garments, but we give practical instructions in making and finishing these garments. Theory and practice will be combined, an advantage which no other cutting school does or can offer. And another advantage in our system of cutting is, that the ordinary plain rule and tape measure is used, thus avoiding any patented square, or rule, as employed in other schools, which when lost or broken, render the system practically valueless.

Our teachers are men who have conducted successfully for years ladies' tailoring and fur establishments. They have the knowledge which can only be gained by years of study and experience.

In our school garments will be made in muslin and cloth, and each pupil will be acquainted with the thousand and one important items which cannot be acquired by theory, but only by lessons of practical garment making.

The AMERICAN FASHION Co., Inc., has eclipsed in all its various departments and publications all other competitors, and is confident that this announcement will be welcomed by all those that have for years been looking in vain for an establishment whose teachings will enable them to embark in the field of garment making, imbued with a confidence that only years of experience can give. It is commendable that cutters, having learned other systems, take a course in our system, thus securing a proficiency which cannot be obtained in any other school.

Out of town pupils are given every opportunity to shorten the time ordinarily required for learning, as we give them as many lessons a day as they can take. You are not limited in time, however, and can attend our school until you feel perfectly confident that you are capable of holding any position. We also invite our pupils to call and get new points whenever they wish.

We will be pleased to furnish, on request, further information.

THE AMERICAN FASHION COMPANY, Inc.

THE GREATEST OFFER EVER MADE!

The success and the approbation accorded our Fur Scarf Premiums last season, together with the many letters of inquiry requesting similar Premiums this season, have induced us to repeat the Premium Offer of Scarfs, to which we have added muffs, in such fashionable furs as Mink and Sable. These will make a set of very handsome furs. Countless letters in our office testify to the high appreciation that our Premiums have met with on all sides, and we are confident that in offering these attractive furs we will meet popular approval and greater success.

A lady's cluster scarf, the finest Electric Seal, 50 inches long, including tails. Cluster of three sable tails at each end falling to the waist line. Can be turned up and worn as a storm collar.

GIVEN ABSOLUTELY FREE FOR SIX YEARLY SUBSCRIPTIONS TO PICTORIAL REVIEW AT ONE DOLLAR EACH.

This handsome scarf of European Sable will be given absolutely FREE for TEN Yearly Subscriptions to PICTORIAL REVIEW at One Dollar each.

The scarf is very full and fluffy and particularly rich in appearance, 50 inches long, including tails.

A Brook Mink cluster scarf, dark centre stripe, 48 inches long, including tails. Cluster of three tails at each end reaching to the waist line. Can be turned up and worn as a storm collar.

GIVEN ABSOLUTELY FREE FOR TEN YEARLY SUBSCRIPTIONS TO PICTORIAL REVIEW AT ONE DOLLAR EACH.

HOW TO GET A MUFF.

Muffs matching the scarfs will be given FREE for the following number of subscriptions to PICTORIAL REVIEW at One Dollar each:

MUFF OF EUROPEAN SABLE,
10 subscriptions.

MUFF OF ELECTRIC SEAL,
10 subscriptions.

MUFF OF BROOK MINK,
6 subscriptions.

An attractive Victoria, Brook Mink, with dark centre stripe and cluster of two sable tails. It is the latest shaped flat boa and measures 65 inches in length, including tails.

Given absolutely FREE for TEN Yearly Subscriptions to PICTORIAL REVIEW at One Dollar each.

HOW TO GET THE PREMIUMS.

Subscribe yourself, then show the book to five or nine of your friends and get them to subscribe. Send us the names and addresses with the money, we will send PICTORIAL REVIEW to each address for one year, and we will send you the Scarf, Muff, or both.

It is not necessary to keep the subscriptions until the SIX or TEN are complete: send them in one by one, as fast as taken, and we will credit you with them.

WRITE FOR SAMPLE COPIES AND SUBSCRIPTION BLANKS.

ADDRESS, AMERICAN FASHION CO., Inc., 853 Broadway, New York City.

Publications of the American Fashion Co., Inc.

THE FASHION MAGAZINE
PICTORIAL REVIEW
THE ONLY FASHION MAGAZINE RECEIVING THE HIGHEST AWARD OF HONOR
A SILVER MEDAL AT THE PARIS EXPOSITION 1900

Pictorial Review

A MONTHLY MAGAZINE of practical fashions for Dressmakers and the Home. Useful information and illustrations for Tailors and Furriers.

ONE DOLLAR A YEAR

STYLES FOR CHILDREN A SPECIALTY

Les Parisiennes

Album de Luxe
"Genre Tailleur"

Published Monthly except December and June

Subscription Price:

For One Year (10 numbers) $20.00

Five numbers for Spring and Summer season and a large season's show card

Five numbers for Fall and Winter season and a large season's show card

---

American Album of Fur Novelties

The Standard Work for Furriers

The designs are original. The models authentic. A correct guide to coming fashions. ::

Published 9 times a year (from March to November), including a large artistic season's show card.

Per year, $20.00—Sample copy, $3.50.

Guaranteed perfect fitting patterns supplied of all styles.

One Gratis Pattern in Each Number.

Waist and Wrapper Album

PUBLISHED 4 TIMES A YEAR
SUBSCRIPTION PRICE, $25.00

No. 1	about October 1st	} For
" 2	" Nov. 15th	} Spring Styles
" 3	" March 15th	} For
" 4	" May 1st	} Fall Styles

Including Special Sketches of Novelties Appearing Between Seasons

---

Parisian Waist Album

PUBLISHED 6 TIMES A YEAR
SUBSCRIPTION PRICE $10.00

No. 1, October No. 2, November No. 3, December	For Fall Styles
No. 4, April No. 5, May No. 6, June	For Spring Styles

American Fashion Company

Incorporated

Wm. P. Ahnelt, President

NEW YORK
853 Broadway

PARIS
24 Rue du Faubourg Poissonnière

TELEPHONE—No. 2033 Eighteenth Street
CABLE ADDRESS—New York House—Ahnelt, New York
CABLE ADDRESS—Paris House—Ahnelt, Paris
A-B-C Code Used

European customers will please address all correspondence to Paris House.

Nos clients d'Europe sont priés d'adresser toutes correspondences à notre maison de Paris.

Europäische Kunden werden höflichst ersucht alle Correspondenzen an unser Pariser Haus zu richten.

Pictorial Review.

NOVEMBER, 1901.

An Illustrated Fashion and Family Magazine.

CHILDREN,

Their Dress, Education and Physical Training, Receive Special Attention.

Published Every Month by

AMERICAN FASHION COMPANY, Inc.

853 Broadway, New York City.

Entered as second-class matter at the New York, N.Y., Post Office.

FOR SALE ON ALL NEWS STANDS.

SUBSCRIPTION PRICE.

One Year, ... One Dollar.

Contents of December Number:

Attractive Designs in

Elegant Tailor-mades,

Silk and Flannel Waists,

Dressy Skirts,

Evening Toilettes,

Dressing Sacques,

Furs,

Jackets and Coats, etc., etc.

Four Pages of Styles for Misses and Children.

Interesting Stories, Timely Recipes for Christmas Dinners, Illustrated Interior Decoration, etc., etc.

OCT 4 1901

McDOWELL'S PRACTICAL LESSONS IN DRESSMAKING

COPYRIGHT BY W. McDOWELL.

An Evening Waist with Seams to the Shoulder.

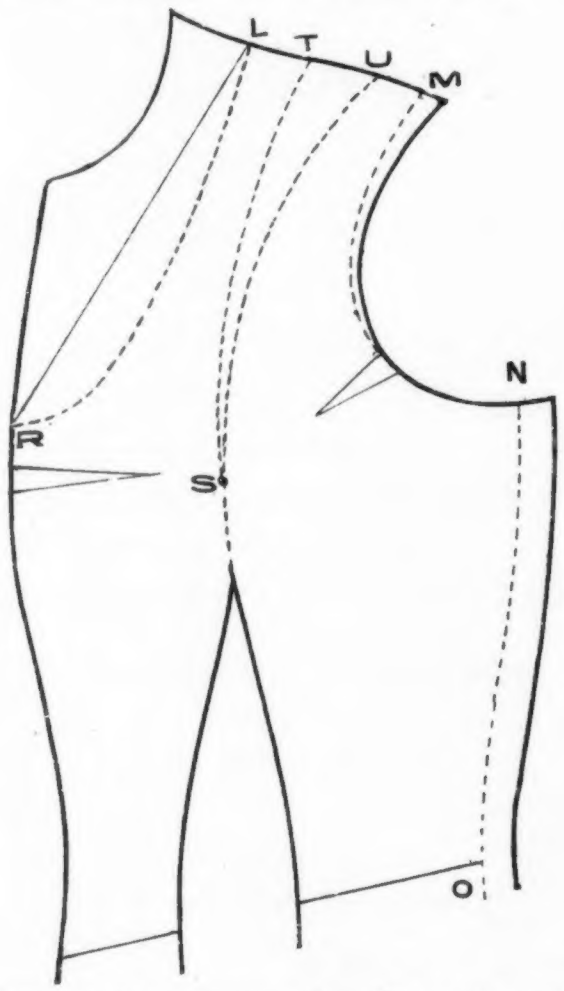
This waist has a seam on the back running to the shoulder, has a double underarm piece and is very suitable for a fleshy lady. When it is used without cutting a gore out of the shoulder or cutting any out at the neck, it will make a high-necked waist.

Take the measures in the usual way; set the machine according to the measures; change the front as you do for one dart, that is, move the front dart to the left, top and bottom; take off an extra size more than common across the width of front for curved front line, and reduce the remaining dart so the underarm seam slants to the left. The more the waist tapers the more the slant.

Draft the back and side-body pieces together (mark only the sewing line down the side seam), and we will have the part shown here in this cut, ABCD, in solid lines.

Next mark the underarm piece except the cutting lines on both sides, and we have the piece shown by the solid lines HJKL.

Now take off the back a piece 1 inch wide, as shown by dotted line FG along the side seam inside of line ED, and add the same amount to the side-seam part of the underarm piece as shown by strip from J to FF to GG. The line FG is now the sewing line on the back and the line FF, GG, on the side body.



Mark the front in the regular way. Take off a piece 1 inch wide on underarm seam as shown by dotted line NO and add it on to the left side of the part marked for underarm piece as shown by the piece NN-OO added to the sewing line HL. This makes line NN-OO the sewing line. The line NO is now the sewing line on the front. The back and front are now each 1 inch narrower, as we have added to the right side of the underarm piece 1 inch from the back, and on the left side we have added 1 inch from the front. The underarm piece is now too wide to look well and must be divided into two parts about equal. Draw a line straight down from X at the armhole to X at the waist line (half way between NN and FF at the armhole and on to the waist line between L and K).

On the back we now have line FG for the sewing line and 1 inch to the left for cutting line.

On the underarm piece we now have lines FF and GG and NN and OO for the sewing lines, and you must add 1 inch on each side for cutting lines. The line XX through the centre is the sewing line as far as the waist line. One inch is allowed on each piece for the cutting line and width of seam.

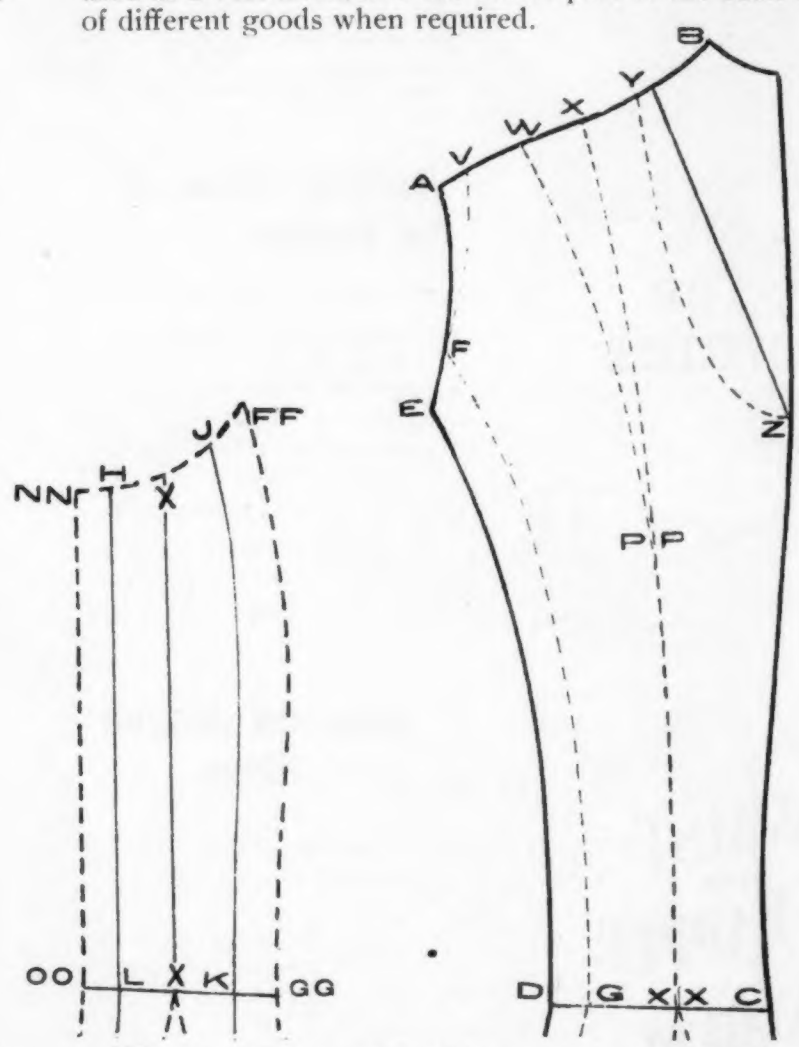
On the front you have NO for the sewing line and you have a line 1 inch to the right which you can use for the cutting line.

The waist as made up to this point has a French back, double underarm pieces and one dart front.

We will now add the seams to the shoulders on the back. At the waist line between the sewing lines G and C make a dot XX so that the part from XX to C is some narrower than the other part; in fact, the part from XX to C can be only 1 inch wide, if you so desire. On the shoulder dot at X. Have the point X a little nearer the neck than the armhole. Draw the dotted line from X at the shoulder to XX at the waist. When you cut the back apart on this dotted line you must add ½ inch for seams. We now have the back with seams to the shoulders to X.

On the front, at the shoulder, dot at T as far from the neck as X is from the neck on the shoulder of the back. Draw the dotted line from the top of the dart at S up to T and cut the front apart on this line. Allow ½ inch for seams and you have a front with seams to the shoulder to T.

The front part of this piece can be made of different goods or used as a vest front, and the centre part of the back can be made of different goods when required.



We now have a waist with seams to the shoulders.

This we will change into an evening waist.

The above waist or any plain waist can be changed into a low neck by simply cutting out on the front and back as shown by the lines LR on the front and YZ on the back. The straight lines will make the V-shaped opening and the curved lines the curved opening. When you desire only a strap on the shoulder you can cut off on the curved lines on the back YZ, and LR on the front, nd take off ½ inch each on the front armhole from M down to the small V or gore, and on the back at the armhole from V to F, as shown by the dotted line. You can also reduce the length of the shoulder on the back by taking out the gore from XW to PP, as shown by dotted lines, and on the front by the gore TU down to S. Y and L will be 2 inches or more from the neck, according to fashion. If you have L and Y 2 inches from the neck, then the distance from Y to X, X to W and W to V can be about 1 inch each, and also the same width from L to T, T to U and from U to M, but fashion will regulate the style and width of these pieces.

Shape the line at the bottom to suit the fashion.

THE McDOWELL SYSTEM OF DRESSCUTTING ALWAYS LEADS

EXHIBITED AT

THE PAN-AMERICAN EXPOSITION AT BUFFALO

IN THE MANUFACTURES BUILDING

WE EXTEND TO YOU A CORDIAL INVITATION TO VISIT OUR BOOTH

PARIS
3 Rue de
Quatre-Septembre

FREE CALL AT THE McDOWELL SCHOOL, 8 PALACE ARCADE, AND TAKE A TRIAL LESSON FREE OF CHARGE.

LONDON
33 Chancery Lane

Highest Award at the Paris Exposition of 1900

LEARN THE

Succeed in Your Business Now Is the Time

Celebrated McDowell System

OF DRESSCUTTING

RECEIVED THE HIGHEST AWARD OF EXCELLENCE OVER ALL OTHERS AT THE PARIS EXPOSITION, because it is known to be the best method ever invented for cutting and making all kinds of Ladies' Garments. Used in the leading establishments (John Wanamaker's, etc.) and the best Tailoring and Dressmaking shops in all parts of the United States and Canada, and many in Europe and Australia.

LARGEST and BEST DRESSMAKING and
TAILORING SCHOOLS IN THE WORLD

COURSE OF INSTRUCTION—PRACTICAL, THOROUGH and COMPLETE. Every style of Ladies' Garments taught. Your own materials made up. Unlimited lessons. Individual instruction. Expert tailors and experienced dressmakers employed as teachers to instruct pupils in Cutting, Fitting, Making and Finishing of Street, Evening and strictly Tailor-made Dresses. Everything new, novel, stylish and up to date. Shirt Waist, Bias Dart, Seamless Waist, French Basque, Princess, Sleeves, Skirts (gored and circular, always the latest), Coats, Capes, Wraps and Jackets; Lessons in Measuring, Draping, Basting, Boning, Matching Stripes and Plaids, Trying-on, etc.; in fact everything necessary to make you an expert and insure your success.

McDowell Schools
EASY PAYMENTS

NEW YORK
310 to 318 Sixth Ave.

PHILADELPHIA
1103 Chestnut Street

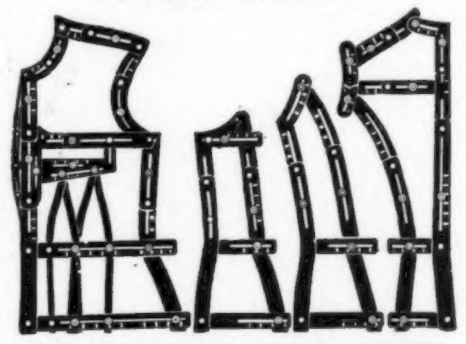
BOSTON—184 Boylston St.

PROVIDENCE
335 Westminster St.

BUFFALO
8-10 Palace Arcade

ELMIRA—101 East Water St.

THE IMPROVED McDOWELL SYSTEM
BEWARE OF IMITATIONS



OUR NEW SLEEVE MACHINE WORKS ON THE SAME PLAN

McDowell Schools
POSITIONS FREE

CHICAGO
78 State Street

SAN FRANCISCO
1019 Market Street

ST. LOUIS—1824 Olive St.

PITTSBURGH
411 Penn Avenue

BALTIMORE
5 West Lexington St.

NEWARK—835 Broad Street

The Only Improvement on the Tailor's Square Ever Invented

OVER ONE HUNDRED THOUSAND (100,000) McDOWELL SYSTEMS IN DAILY USE

REASONS FOR ITS SUPERIORITY. IT drafts from actual measure in one-fifth the usual time, and yet can be learned in one-tenth the time required for any other method. It drafts on the goods; saves the making of paper patterns and enables PERSONS WHO COULD NEVER LEARN TO USE THE SQUARE to become expert cutters because it simplifies drafting; lessens the liability to make mistakes; follows the changes of fashion easier and fits more forms perfectly without alteration. ACKNOWLEDGED THE WORLD OVER TO BE THE BEST, EVEN IN PARIS, THE CENTRE OF FASHION.

INVESTIGATE THIS WONDERFUL SYSTEM

EVERY PART OF IT IS ACTUAL INCH MEASURE
EVERY PART OF THE DRAFT IS MADE AS IN SQUARE DRAFTING

IF IT IS NOT CONVENIENT for you to attend one of our Schools, you can take a COURSE OF INSTRUCTION BY MAIL, or get the McDOWELL SYSTEM at your own home Thirty Days Free of Charge, and easily teach yourself. Send for Circulars.

Succeed in Your Business and Make Money. Order The McDowell System of Dresscutting Now

---

THE McDOWELL COMPANY

TORONTO
47 Arcade Yonge Street

6 West 14th St., New York, U. S. A.

AUSTRALIA
Geo. Stubbs
Perth, W. A.

IF YOU ARE NOT NEAR ONE OF OUR SCHOOLS YOU CAN SEND AND GET THE McDOWELL SYSTEM ON TRIAL AT YOUR OWN HOME 30 DAYS FREE OF CHARGE

THE McDOWELL SYSTEM OF DRESSCUTTING, DRESSMAKING and LADIES' TAILORING received the HIGHEST AWARD at Paris over all French, German and English Systems. WHY NOT LEARN THE BEST?

NOW IS THE TIME TO ATTEND THE McDOWELL SCHOOL AND TAKE A THOROUGH COURSE OF INSTRUCTIONS SO YOU CAN MAKE YOUR OWN GARMENTS, TAKE A GOOD POSITION, OR START IN BUSINESS FOR YOURSELF

Defender M'f'g. Co's.

Fancy SHEETS and PILLOWCASES and MUSLIN UNDERWEAR

THE DEFENDER MANUFACTURING CO.'S

FANCY SHEETS and PILLOWCASES

Principal Brands: Norwood, Defender, Selkirk and Palma.

Made in all sizes and in greatest variety of fancy styles, Plain, Hem, Hemstitch, Spokestitch, Zig-Zag, Mexican Drawn and other fancy stitches, also Embroidery and Novelty Braid Insertion.

LADIES' MUSLIN UNDERWEAR

Dainty, perfect undergarments, including **Night Gowns, Underskirts, Long Skirts, Drawers, Corset Covers, Chemises.** Every garment bearing the trade-mark of **Defender Manufacturing Co.** is perfect in style, fit and finish and is made of reliable materials.

Ask your dealer for booklet, and request him to show you these goods.

The Defender Mfg. Co.'s trade-mark on **SHEETS and PILLOWCASES or MUSLIN UNDERWEAR** is a guarantee of excellence. Every article is made and finished in our factory and is absolutely perfect and free from disease germs. No sweat-shop work. Insist on having the products of **The Defender Mfg. Co.**